

# THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, JUNE 1, 1915.

Number Seven.

## REMARKABLE TRIBUTE PAID TO W. C. HAMMOND

### THIRTY YEARS AT HOLYOKE

Occasion Marked By Complimentary  
Recital by Gaston and Edward  
Dethier Before Two Large  
Invited Audiences.

A remarkable tribute to an organist was that paid by the Second Congregational church of Holyoke, Mass., to its organist, William C. Hammond, April 29, in commemoration of his thirty years of service. It took

## GUILMANT SCHOOL CONCERT

Fourteenth Commencement Held  
Under Dr. Carl's Direction.

The fourteenth annual commencement exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, were held Thursday evening, May 27, at 8 o'clock in the First Presbyterian church, Fifth avenue and Twelfth street, New York. A brilliant program was played by the members of the graduating class, assisted by Alexander Bloch, violinist, who appeared as soloist. The Rev. Dr. Duffield, chaplain of the school, presented the diplomas to the class. The alumni dinner will take place

## DR. ROMMEL'S DREAM IS TRUE

Organ Installed by L. D. Morris  
Played by Iowa Musician.

L. D. Morris has returned to Chicago from Mount Pleasant, Iowa, where he rebuilt the organ taken from St. James' Methodist Church in Chicago and installed it in Iowa Wesleyan College. The organ as finished by Mr. Morris has tubular-pneumatic action and is completely revoiced. A beautiful new case was built for it. There are thirty-two speaking stops in the instrument and as adjusted to its new environment it is one of the finest organs in Iowa. Dr. D. A. Rommel, director of music

## PHILADELPHIA JUBILEE MADE HISTORIC EVENT

### SERVICE AND BANQUET HELD

American Organ Players' Club Gives  
Program of Works of Members  
at Twenty-fifth Anniversary  
—Dinner and Recitals.

The American Organ Players' Club of Philadelphia celebrated the twenty-fifth anniversary of its foundation with a public service at St. Clement's church on the evening of May 4 before a large audience that taxed the

GROUP OF AMERICAN ORGAN PLAYERS' CLUB MEMBERS AT ST. JAMES' CHURCH, PHILADELPHIA.



Top Row—Left to Right—S. W. Sears, Percy C. Miller, Jennie Carroll, Rollo F. Maitland, Laura Wood-Grebe, Walter DePrefontaine, Dr. William Wolf.  
Middle Row—Frederick Maxson, Henry S. Fry, Stanley Reiff, Lewis A. Wadlow (right).  
Lower Row—Arthur Scott Brook, President N. A. O.; Herbert S. Drew, Charles Heinroth, Guest of Honor; Dr. John McE. Ward.

the form of a complimentary recital, played by Gaston Dethier of New York City, assisted by his brother, Edward Dethier, violinist. The program, which was a long and trying one, was given twice—once in the afternoon and again in the evening—and Mr. Hammond had the privilege of sitting comfortably in the church and listening to a recital on the organ on which he himself has given more than 600 recitals in the last thirty years.

Admission to the recitals was by invitation only and the church was crowded to the doors both afternoon and evening with audiences which included many prominent organists of New England as well as hundreds of Mr. Hammond's fellow-citizens, who came not only to enjoy the musical program, but also to pay tribute to a remarkable man and a remarkable career. The special section of the auditorium reserved for members of the American Guild of Organists, of which Mr. Hammond was a founder, was well-filled, including within its boundaries Mr. Clemson, dean of the New England chapter; Harold Vincent Milligan, general secretary of the guild; N. H. Allen of Hartford, one of Mr. Hammond's first teachers, and Ernest M. Skinner, builder of the organ.

Musically speaking one of the outstanding features of the program was the playing of the Suite for violin and piano by Schutt, in which Gas-

Tuesday evening, June 1, and will be preceded by the annual meeting and election of officers.

## WORK DONE BY FELGEMAKER

Three-Manual for Olean, N. Y.,  
Among Contracts at Erie Plant.

Following is the specification of a Felgemaker three-manual electric organ building for the Church of St. Mary of the Angels, Olean, N. Y.:

- GREAT ORGAN (73-Note Scale).  
1. Open Diapason, 8 ft.  
2. Doppel Floete, 8 ft.  
3. Viol d'Gamba, 8 ft.  
4. Octave, 4 ft.  
5. Rohr Floete, 4 ft.  
6. Trumpet, 8 ft.  
7. Bourdon, 16 ft.  
8. SWELL ORGAN (73-Note Scale).  
9. Geigen Principal, 8 ft.  
10. Stopped Diapason, 8 ft.  
11. Salicional, 8 ft.  
12. Aeoline, 8 ft.  
13. Flute Harmonique, 4 ft.  
14. Cornopean, 8 ft.  
15. Oboe, 8 ft.  
16. CHOIR ORGAN (73-Note Scale).  
17. Viola, 8 ft.  
18. Dulciana, 8 ft.  
19. Melodia, 8 ft.  
20. Flute d'Amour, 4 ft.  
21. Clarinet, 8 ft.  
22. PEDAL ORGAN.  
23. Open Diapason, 16 ft.  
24. Bourdon, 16 ft.  
25. Lieblich Gedeckt (from Swell Bourdon), 16 ft.  
26. Octave Diapason (from Pedal Open), 8 ft.

The Felgemaker company is building also for these churches:  
Vine Congregational, Lincoln, Neb.  
First Baptist, Paducah, Ky.  
Emanuel Episcopal, Corry, Pa.  
Park Congregational, Philadelphia.

at Iowa Wesleyan, finds in the new organ the realization of all his dreams. He has been connected with the institution for fifty years, and all this time had been hoping and working for a large organ. Now, at the age of 85 years, he presides over such an instrument. At the first chapel services at which the organ was used he played several selections and aroused the greatest enthusiasm when he showed his ability, despite his age, to draw from the instrument all there was in it.

## JENKINS AS MÖLLER AGENT

Well-Known St. Louis Organist Will  
Represent Builder There.

Announcement is made by William M. Jenkins, the well-known St. Louis organist, that he has become factory representative for M. P. Möller of Hagerstown, Md., and he is now promoting the sale of Möller organs in St. Louis and the surrounding territory. Mr. Jenkins was for about fifteen years the representative of the Estey Company at St. Louis and has sold and dedicated a large number of organs in all parts of the country.

## Contract to Steere Company.

The Church of the New Jerusalem, Brockton, Mass., after more than a year's investigation, has awarded the contract for a twenty-stop, two-manual organ to the J. W. Steere & Son Company. The organ is to be installed in the fall.

capacity of the church. Full choral service was intoned by the Rev. C. C. Quin of St. Clement's, and was sung by a large chorus composed of members of the choirs of St. Clement's, St. James' and St. Peter's churches, under the direction of Henry S. Fry of St. Clement's. The hymns were sung to original tunes by Dr. John McE. Ward, president of the club, and David E. Crozier, with the composers at the organ. H. Alexander Matthews accompanied his own anthem, "Blessed Be Thou, Lord God of Israel," and S. Wesley Sears of St. James' played the accompaniments for Psalter and Magnificat. Harry C. Banks, Jr., played the organ postlude and the Rev. Floyd W. Tompkins, rector of Holy Trinity church, delivered a short address.

In connection with the service a recital of original numbers by members of the club, played by the composers, was a prominent feature. The program follows: "Grand Choeur," Ralph Kinder; "Elegy," Lewis A. Wadlow; "Sketch a la Minuet," Stanley T. Reiff; "Laudate Dominum," S. Wesley Sears; baritone solo, "For All the Saints," May Porter (sung by William F. Newberry); Grand Chorus, Frederick Maxson; "Siciliano," Henry S. Fry; Meditation, Irvin J. Morgan; Variations and Fugue, Rollo F. Maitland.

A half hour before the procession began the church was crowded. The service took two and one-half hours

and everybody stayed till the end. Members of the club were gowned, wearing their degree hoods.

A touching tribute to deceased members was the vocal composition of Miss May Porter, Mus. B., "For All the Saints Who from Their Labors Rest," sung magnificently by William F. Newbery, baritone. In his splendid address Dr. Tompkins spoke of the organ as being primarily a church instrument, and of the organist as a co-servant of God, with the priest, whose services ought to be more generally appreciated by congregations.

The club held a banquet in connection with its celebration of a quarter of a century's existence, Tuesday evening, May 11, at the Aldine hotel, the local chapter of the American Guild of Organists, as a graceful tribute to the older organization, foregoing its usual annual dinner and joining the club, many of whose members are also members of the guild, in making the occasion one of the most memorable and successful in the history of either organization. In addition to the representative gathering of prominent local church musicians there were many guests from out of town, including persons of prominence in musical circles outside of the special field of the church organist.

Dr. John McE. Ward, president of the club without interruption since the death of Dr. David D. Wood, its founder and president, acted as toastmaster and prefaced his remarks with an account of the foundation of the club and its purposes—the promotion of a high standard of organ playing and the education of public appreciation for the same—and gave some interesting statistics based on the programs of the 457 recitals that have been given to date under its auspices. Addresses were made by:

Charles Heinroth, organist of Carnegie Institute, Pittsburgh.

Hugh A. Clark, Mus. D., professor of music at the University of Pennsylvania.

Walter Henry Hall, professor of music, Columbia University.

George Alexander A. West, dean of the Pennsylvania chapter of the American Guild of Organists.

J. Warren Andrews, warden of the American Guild of Organists.

Arthur Scott Brook, president of the National Association of Organists.

The Rev. C. Armand Miller, D. D., H. W. Gray, publisher of the New Music Review.

Dr. Merrill Hopkinson, Baltimore.

The dinner was one of the most notable events in the annals of musical Philadelphia. Covers were laid for 150. Floral decorations, which were lavish, were arranged by the ladies of the Cantaves chorus, of which May Porter is director.

Mr. Heinroth, the guest of honor,

praised the club for its stand in favor of American music and working for American interests, adding that much of the prevailing high standard is due to the efforts of this organization. He spoke of the indifference of the average American managers of enterprises when opportunities were offered to employ American organists. The Panama exposition was mentioned as a flagrant example in this respect. "America has the players and they are second to none in the world; no one need feel ashamed of the American organist," said the speaker.

A musical program added to the interest of the evening and a significant feature was the presence of a goodly number of the clergy.

On the afternoon preceding the banquet Charles Heinroth gave a recital under the club's auspices on the four-manual Hutchings organ at St. James' church, playing the following program in a masterly manner: Choral, Cesar Franck; "La Fileuse," Joachim Raff; Scherzino, Giuseppe Ferrata; Prelude and Fugue, E minor, Bach; Caprice ("The Brook"), Gaston M. Dethier; Allegro Vivace, Allegro Cantabile and Toccata (from the Fifth Organ Symphony), Widor.

Mr. Heinroth was entertained at luncheon by the anniversary committee, consisting of Henry S. Fry, Frederick Maxson, May Porter and Dr. John McE. Ward. Following his recital Mr. Heinroth held a reception to the organists and a group photograph was made on the porch of the church.

#### A. D. Jordan to Play at Fair.

Albert D. Jordan, organist of the First Methodist church of London, Ont., left May 25 to play four recitals at the Panama-Pacific exposition, June 1, 2, 3 and 4, after which he will conduct examinations in music for the Toronto College of Music from Victoria, B. C., to Winnipeg. In addition he will give recitals at Victoria, Vancouver, Edmonton, Regina and Winnipeg.

#### M'CLELLAN RETURNS HOME.

Salt Lake City Organist Won Encouragements at San Francisco.

Professor J. J. McClellan has returned to Salt Lake City after his series of organ recitals at the Panama-Pacific exposition in San Francisco, at Glenwood Mission Inn, Riverside, and at the First Methodist church of Spokane. Mr. McClellan has seen every exposition of note since the Chicago world's fair, including the Paris exposition of 1900. He declares the Festival hall organ to be the most magnificent instrument he has ever played, and the treatment accorded Salt Lake's organist wherever he visited was most kind.

The San Francisco Call said of Mr. McClellan:

"The masterly organ recital which John J. McClellan gave at Festival hall is the talk of San Francisco music lovers today. Displaying rare talent and individuality, the organist kept his hearers spellbound during the rendition of well-chosen numbers. He accomplished a blending of tone in his selections that won many praises from his hearers."

#### TRIBUTE TO W. C. HAMMOND.

(Continued from Page 1.)

ton Dethier amazed his hearers by his pianistic ability; in fact, it may be said that although he came to Holyoke an organist, he left it a pianist.

Between the afternoon and evening recitals a reception was held in the parlors of the church for Mr. and Mrs. Hammond, the Dethier brothers and Mrs. Dethier.

**WANTED—AN EXPERIENCED,** all-around organ man, for general work. Address, MC, The Diapason, 210 South Desplaines street, Chicago.

#### FOR SALE—PIPE ORGAN—

Three manual, tubular-pneumatic, 38 stops, complete couplers and accessories, seven years old and in good condition. Now in a Chicago church; will have to be moved to make way for a larger one. Will be moved and erected, ready to play, for \$4,000. A real bargain for some large church or music studio. Instrument can be seen and heard by addressing L 183, THE DIAPASON.

**WANTED—BY A FIRST-CLASS,** successful pipe organ salesman, now representing one of the prominent organ builders in the South, a position with a good pipe organ builder on the Pacific Coast or in Texas. Want to change territory on account of health of a member of my family. Best of reference as to ability and character from present employers. Address RESULTS, % The Diapason.

#### PIPE ORGAN FOR SALE—AC-

count of installation of new organ in the Central M. E. Church, Detroit, Mich., the present organ is for sale for \$1,000. Twenty-six stops, two manuals and pedals, electric blower. Address D. D. SPELLMAN, 970 Woodward avenue, Detroit, Mich.

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#### ORGANIST NOW HOLDING A

responsible position in East desires substitute work in Chicago or suburbs, while spending summer near city. Available June 27-Sept. 12. References on request. Address H. L. B., care of The Diapason, 210 South Desplaines Street, Chicago.

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**NEW YORK**



## NEW AUSTIN CONSOLE ON SALT LAKE ORGAN REBUILDING WILL FOLLOW

Complete Specification of Famous  
Tabernacle Organ As It Will Be  
When Reconstruction Has  
Been Finished.

The new Austin console has been attached to the Salt Lake City Tabernacle organ and the latter is in use again. In October the completely rebuilt organ is expected to be finished and connected with the new console.

Concerning the console, Professor J. J. McClellan, tabernacle organist, said to a representative of the Desert News:

"There is no question about it, the new console is the most wonderful organ keyboard I have ever seen. It is far more compact than the console of the great Festival hall organ at the San Francisco exposition, even though it is ten stops larger. I can not imagine how a large organ could be made more accessible and easier of performance. The idea of having tablets in lieu of the old knob stops is an excellent one, and there are also several features incorporated in the new console which greatly simplify the work of the organist and help to secure marvelous effects with a minimum of effort."

In the new instrument are six complete organs—great, solo, swell, orchestral or choir, celestial or echo, and pedal. The celestial organ is so arranged that it may be played from the solo or the great keyboard, and this organ will be in the basement of the east end of the tabernacle, opposite the grand organ. Each register will run through seventy-three notes.

Among many features the instrument will contain four thirty-two-foot registers, and one giant sixty-four-foot register (resultant): two harps, chimes, glockenspiel, string tone vying with the grand orchestra—a new combination; a flute celeste, a tuba magna, a contra bombarde and a most dignified diapason section.

Following are the specifications:

### GREAT ORGAN (28 Stops).

Contra Bourdon, 32 ft.  
Double Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Flauto Major, 8 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Bell Diapason, 8 ft.  
Violoncello, 8 ft.  
Doppel Flute, 8 ft.  
Gedeckt, 8 ft.  
Clarabella, 8 ft.  
Wald Flute, 4 ft.  
Principal, 4 ft.  
Fifteenth, 2 ft.  
Double Trumpet, 16 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### GREAT DIVISION OF THE CELESTIAL ORGAN.

Viol d' Orchestre, 8 ft.  
Cor de Nuit, 8 ft.  
Viol Celeste, 8 ft.  
Viol Aetheria, 8 ft.  
Dolce Celeste, 8 ft.  
Gedeckt, 8 ft.  
Fern Flute, 4 ft.  
Horn (large), 8 ft.  
Sub Bass, 16 ft.  
Vox Humana, 8 ft.  
Celesta (harp), 8 ft.  
Tremolo.

### SWELL ORGAN (19 Stops).

Bourdon, 16 ft.



R. K. BIGGS AT FESTIVAL HALL ORGAN, SAN FRANCISCO.

Diapason Phonon, 8 ft.  
Horn Diapason, 8 ft.  
Gross Flute, 8 ft.  
Viol d' Orchestre, 8 ft.  
Orchestral Celeste (two ranks), 8 ft.  
Aeoline, 8 ft.  
Aeoline Celeste, 8 ft.  
Concert Flute, 8 ft.  
Unda Maris (to undulate with concert flute), 8 ft.

Flute Harmonic, 4 ft.  
Violina, 4 ft.  
Cornet mixture, 3 ranks.  
Contra fagotto, 16 ft.  
Flautina, 2 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Clarion, 4 ft.  
Vox Humana, 8 ft.  
Tremolo.

### ORCHESTRAL ORGAN (CHOIR).

(14 stops.)  
Gelgen Principal, 8 ft.  
Melodia, 8 ft.  
Orchestra Viol, 8 ft.  
String Celeste (two ranks), 8 ft.  
Dolce, 8 ft.  
Quintadena, 8 ft.  
Flute Octaviente, 4 ft.  
Piccolo Harmonic, 2 ft.  
Double Oboe Horn, 16 ft.  
Oboe Horn, 8 ft.  
Clarinet, 8 ft.  
Cor Anglais (English Horn), 8 ft.  
Concert Harp.  
Chimes.  
Tremolo.

### SOLO ORGAN (13 Stops).

Violone, 16 ft.  
Flauto Major, 8 ft.  
Stentorphone, 8 ft.  
Gross Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Orchestral Flute, 4 ft.  
Tuba Profunda, 16 ft.  
Tuba Harmonic, 8 ft.

Tuba Clarion, 4 ft.  
Tuba Magna, 8 ft.  
Orchestral Oboe, 8 ft.  
Harp.  
Chimes.  
Tremolo.

### CELESTIAL ORGAN (Solo Division) (11 Stops).

Cor de Nuit, 8 ft.  
Viol d' Orchestra, 8 ft.  
Viol Celeste, 8 ft.  
Viol Aetheria, 8 ft.  
Dolce Celeste, 8 ft.  
Gedeckt, 8 ft.  
Fern Flute, 4 ft.  
Horn, 8 ft.  
Sub Bass, 16 ft.  
Vox Humana, 8 ft.  
Celesta.  
Tremolo.

### PEDAL ORGAN (21 Stops).

Gravissima, 64 ft.  
Double Diapason, 32 ft.  
Contra Bourdon, 32 ft.  
First Diapason, 16 ft.  
Second Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Dulciana, 16 ft.  
Lieblich Gedeckt, 16 ft.  
Sub Bass, 16 ft.  
Quint, 10 1/2 ft.  
Gross Flute, 8 ft.  
Flauto Dulce, 8 ft.  
Violoncello Celeste (two ranks), 8 ft.  
Octave Flute, 4 ft.  
Contra Bombarde, 32 ft.  
Bombarde, 16 ft.  
Tuba Profunda, 16 ft.  
Tuba Harmonic, 8 ft.  
Tuba Clarion, 4 ft.  
Fagotto, 16 ft.

The Hinners organ in Trinity Reformed church at Marysville, Pa., was consecrated April 20.

## DEDICATION DELAYED BY DEATH OF BISHOP FOUR-MANUAL AT BUFFALO

Casavant Organ in the Famous Marble Cathedral Will Not Be Opened Before New Head of Diocese is Appointed.

Casavant Brothers have nearly completed work on the four-manual organ they are building for St. Joseph's Catholic Cathedral at Buffalo, and it was to have been dedicated May 30, but on the day they began to erect the instrument Bishop Cotter died suddenly and the dedication has been postponed until his successor shall have been appointed. The organ is built on large scales and pressures, as the edifice in which it stands is a very large one. The case is a magnificent piece of work and the organ front is fifty-eight feet wide. The cathedral itself is one of the most famous edifices in this country, being of marble and having been erected at a cost of several million dollars.

Following is the specification of the organ:

### GREAT ORGAN.

1. Double Open Diapason, 16 ft.  
2. First Open Diapason, 8 ft.  
3. Second Open Diapason, 8 ft.  
4. Violin Diapason, 8 ft.  
5. Doppel Flöte, 8 ft.  
6. Gemshorn, 8 ft.  
7. Stopped Diapason, 8 ft.  
8. Harmonic Flute, 4 ft.  
9. Octave, 4 ft.  
10. Quint, 2 1/2 ft.  
11. Super Octave, 2 ft.  
12. Mixture, 4 rks.  
13. Trumpet, 16 ft.  
14. Posaune, 8 ft.  
15. Clarion, 4 ft.

### SWELL ORGAN.

16. Bourdon, 16 ft.  
17. Open Diapason, 8 ft.  
18. Clarabella, 8 ft.  
19. Lieblich Gedeckt, 8 ft.  
20. Viola di Gamba, 8 ft.  
21. Voix Celeste, 8 ft.  
22. Aeoline, 8 ft.  
23. Principal, 4 ft.  
24. Flauto Traverso, 4 ft.  
25. Piccolo, 2 ft.  
26. Cornet, 4 rks.  
27. Bassoon, 16 ft.  
28. Cornopean, 8 ft.  
29. Oboe, 8 ft.  
30. Vox Humana, 8 ft.  
31. Clarion, 4 ft.  
Tremulant.

### CHOIR ORGAN.

32. Sallcional, 16 ft.  
33. Open Diapason, 8 ft.  
34. Melodia, 8 ft.  
35. Dulciana, 8 ft.  
36. Wald Flöte, 4 ft.  
37. Viol d'Orchestre, 8 ft.  
38. Flageolet, 2 ft.  
39. Clarinet, 8 ft.  
Tremulant.

### SOLO ORGAN.

40. Stentorphone, 8 ft.  
41. Gross Flöte, 8 ft.  
42. Violoncello, 8 ft.  
43. Octave, 4 ft.  
44. Harmonic Piccolo, 2 ft.  
45. Mixture, 4 rks.  
46. Tuba, 8 ft.  
Tremulant.

### PEDAL ORGAN.

47. Double Open Diapason, 32 ft.  
48. Open Diapason, 16 ft.  
49. Violone, 16 ft.  
50. Bourdon, 16 ft.  
51. Gedeckt, 16 ft.  
52. Sallcional, 16 ft.  
53. Flute, 8 ft.  
54. Bourdon, 8 ft.  
55. Violoncello, 8 ft.  
56. Trombone, 32 ft.  
57. Trombone, 16 ft.  
58. Trumpet, 8 ft.  
59. Clarion, 4 ft.

## SPRINGFIELD'S NEW AUDITORIUM ORGAN

is now being built.

4 Manuals and 87 Speaking Stops.  
It will be completed before the  
8th Annual Convention  
of the  
National Association of Organists  
which is to be held in Springfield  
August 3rd, 4th, 5th, 6th,  
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# Some Recital Programs

**Frederic B. Stiven, Oberlin, Ohio.**—Associate Professor Stiven of the organ department at the Oberlin Conservatory of Music gave the following recital Friday, May 7, in Finney Memorial chapel, on the four-manual and echo Skinner instrument: Solenn Prelude, from "Gloria Domini," Noble; Chorale No. 2, in B minor (Maestoso, Largamente con fantasia and Un poco meno lento), Franck; "Songe d'Enfant," Bonnet; "Christmas in Sicily," Yon; Allegro con fuoco, from Sixth Sonata, Guilmant; "Chanson du Soir," Matthews; "Magic Fire," from "Die Walküre," Wagner; Toccata, Gigout.

**Edwin Arthur Kraft, Atlanta, Ga.**—At his 58th recital in the Auditorium-Armory May 9 Mr. Kraft played: Concert Overture, James H. Rogers; Toccata, Widor; A chorus directed by J. W. Marshbank and accompanied by Miss Eda E. Bartholomew sang Clough-Leigher's cantata, "Christ Triumphant."

May 16 Mr. Kraft played: Torchlight March, Guilmant; Legend, Federlein; "Song of Joy," Roland Diggle; Scotch Fantasia, Will C. Macfarlane; Caprice ("The Brook"), Dethier.

The sixth recital of the first series of the Georgia chapter of the American Guild of Organists was given by Mr. Kraft at the Atlanta Auditorium May 18 and was the climax of the season of this new chapter. Mr. Kraft offered these selections: Prelude to "Die Meistersinger," Wagner; Magic Fire Scene from "Die Walküre," Wagner; Overture to "Rienzi," Wagner; Scherzo, Gaston M. Dethier; Concert Overture in D minor, Matthews; Overture to "Tannhauser," Wagner; Ride of the Valkyries, Wagner.

**Thomas Moss, Port Deposit, Md.**—The following organ programs were given at Memorial hall, Tome school, in April:

1. Prelude and Fugue in D minor, Bach; Allegretto, Wolstenholme; "Ora pro Nobis," Liszt; Pastoral, Recitative et Chorale, Karg-Elert; Fugue in F, Krebs.

2. Chorale Prelude, "Herr Jesu Christ," Bach; Fantasia, Saint-Saens; "Russian Romance," Friml; Lullaby, Lemare; Scotch Fantasia, Macfarlane; Suite in F, Corbelli.

At the First Presbyterian church, Port Deposit, May 11, Mr. Moss played: Prelude in A minor, Faulkes; Cantabile, Demarest; Intermezzo, "Reve" and Grand Choeur from Seventh Sonata, Guilmant; Berceuse, Kinder; "Hora Gaudiosa," Bossi.

**Wilhelm Middelschulte, Chicago.**—A large audience greeted Mr. Middelschulte at the Church of the Holy Spirit at Lake Forest April 11, when he gave the last of a series of five recitals by Chicago organists. Arthur Ranous, choirmaster of the church, assisted and sang several faritone solos. Miss Ruth Breyspraak played two violin solos. The program was: Sonata, Op. 42, Guilmant; Aria, "It Is Enough," from "Elijah," Mendelssohn; Aria, "Come Thou Sweet Death," Bach; Sinfonia, Bach; Chaconne, Vitali; "Chorus Mysticus," from "Faust," Gounod; Canon in B minor, Schumann; Allegretto, Mendelssohn; Aria, "Great Is the Holy One of Israel," Case; Romance, Wieniawski; Pastorale in F, Bach; Prelude in B minor, Bach.

**Arthur H. Bewell, Seattle, Wash.**—Professor Bewell gave a concert, assisted by his choir, at the First Presbyterian church May 2 at 4 p. m. His organ selections were: Overture to "Oberon," Weber; Variations on Hymn, "As Pants the Hart," Spinney; "Fantasy Pastoral and Tempest in the Alps," Breitenbach.

**Samuel A. Baldwin, New York City.**—As the season of public recitals at the College of the City of New York draws to a close Professor Baldwin's programs continue to be scholarly as well as appealing to the partly trained. In May he played:

May 5—Concert Piece in F major, Otto Dienel; Andante con Moto from Fifth Symphony, Beethoven; Sonata in E minor, James H. Rogers; Fugue in E flat major, Bach; "A Cradle Song," Arthur Hartmann; Variations de Concert, Joseph Bonnet; Melody in E, Rachmaninoff; Jubilee Overture, Weber.

May 9—Festival Prelude on "Ein Feste Burg," Faulkes; Largo from "New World" Symphony, Dvorak; Fantasia and Fugue in G minor, Bach; Communion in G, Batiste; Sonata No. 5 in C minor, Op. 45 (Posthumous), Eugene Thayer; Nocturne, Op. 50, No. 6, Arthur Foote; "Will o' the Wisp" (Scherzo-Toccata), Gordon Balch Nevin; Legend ("A Deserted Farm") and Melodie ("To a Water Lily"), Edward MacDowell; Concert Variations on "The Star-Spangled Banner," Dudley Buck.

May 12—Toccata and Fugue in D minor, Bach; "Le Petit Berger" ("The Little Shepherd") and Menuet, Claude Debussy; Sonata No. 1, in A minor, Borowski; "In the Morning" and "Ase's Death" (from Peer Gynt Suite No. 1), Grieg; Variations on an American Air, Flagler; "Elfen," Joseph Bonnet; Serenade, Schubert; Theme and Variations in A flat, Thiele.

May 16—Prelude in E flat, Bach; "Evensong," Johnston; Symphony, No. 5, Widor; "Traumerel and Romance," Schumann; Finale from "Symphonie Pathétique," Tchaikowsky; Melody in F, Op. 3, Rubinstein; "A Twilight Picture," Harry Rowe Shelley; "Finlandia," Sibelius.

May 19—Concert Overture in C major, Alfred Hollins; "Hora Mystica," Bossi; Toccata in F, Bach; "Chant sans paroles," Frysinger; "Marche Funèbre," Chopin; "Pilgrims' Chorus" and "To the Evening

Star" (from "Tannhauser"), Wagner; "Am Meer" ("By the Sea"), Schubert; Sonata, the Ninety-fourth Psalm, Julius Reubke.

May 23—First Symphony, Maquaire; Chorale Prelude ("Jesu, meine Zuversicht"), Bach; Toccata in D, Ralph Kinder; and the following Wagner numbers: Prelude, "Parsifal"; Vorspiel, "Lohengrin"; Prize Song, "Die Meistersinger"; "Dreams," "Tristan and Isolde"; Overture, "Tannhauser."

May 26—Prelude in E minor, Bach; Air from Suite in D, Bach; Seconda Sonata, Don Giovanni Pagella; Spring Song, Hollins; "Song of Sorrow," Gordon Balch Nevin; Concert Fantasia, Roland Diggle; Humoreske, Dvorak; "The Swan," Saint-Saens; Ride of the Valkyries, "Die Walküre," Wagner.

**Walter Keller, Chicago.**—Mr. Keller gave a program of American compositions at the First Baptist church of Danville, Ill., May 6, and was assisted by his young son, Master Robert Stewart Keller, pianist. The interesting program was: Sonata in E flat, Dudley Buck; Cradle Song, H. N. Bartlett; Marche Pittoresque, E. R. Kroeger; Piano-Capriccio Brillante, Op. 20 (with organ accompaniment by W. Keller), Mendelssohn; Cantilene, J. H. Rogers; Allegro quasi Marcia, Rossetti; G. Cole; Variations on "Greenville," F. G. Gleason; Variations on "Duke Street," Ralph Kinder; Piano-Forest Idyl, Walter Keller; "Danse Melancolique," Samuel Bollinger; Autumn Song (dedicated to Mr. Keller), Roland Diggle; "Will o' the Wisp," Gordon Balch Nevin; Toccata, A. L. Barnes.

**Arthur Bates Jennings.**—Playing at St. Mark's Lutheran church, Hanover, Pa., May 13, on the four-manual Steere organ, Mr. Jennings gave this program: Prelude to "The Deluge," Saint-Saens; "Christmas in Sicily," Yon; Toccata, Dubois; Air, Bach; Melody for the Bells of Berghall Church, Sibelius; Andantino, Sibelius; Minuet, Sibelius; Fifth Symphony, Widor.

**Frederic Rogers.**—Mr. Rogers gave a recital April 30 in the Methodist church of Waxahachie, Tex., assisted by the girls' glee club of Trinity University. His numbers were: Scherzo (from Fifth Sonata), Guilmant; Intermezzo, William Y. Weber; "Benediction Nuptiale," Dubois; Offertoire, J. M. Lorets; "O Sanctissima," Lux; "An Evensong," Frederic Rogers; Humoreske, Dvorak; Toccata (Gothic Suite), Boellmann; "Marche Funèbre et Chant Seraphique," Guilmant; "O, Thou Sublime, Sweet Evening Star" and "Grand March" ("Tannhauser"), Wagner.

**Irving C. Hancock, Chicago.**—The Sunday afternoon recitals at 4 o'clock at Trinity Episcopal church continue to attract excellent audiences. The May programs were:

May 2—March on Easter Theme, Andrews; "Adoration and Angels' Voices," Dubois; Fanfare in D major, Lemmens; Pastorale, Wachs.

May 9—Fugue in G minor (small), Bach; Minuet, Boccherini; Offertoire in C minor, Batiste.

May 16—Menuetto, Barnes; Reverie, Barnes; Toccata, Frysinger; Humoreske, Dvorak.

May 23—Vorspiel to "Otho Visconti," Gleason; Offertoire in D flat, Salome; Hungarian March, Berlioz.

May 30—Toccata, Crawford; Oriental Sketch, Bird; Variations on "Star-Spangled Banner," Buck.

**Albert Riemenschneider, Berea, Ohio.**—The last vesper recital of this season at Baldwin-Wallace College was given Sunday, May 16, with the following program: Sonata, Op. 98, A minor, Rheinberger; "The Question and the Answer," Wolstenholme; "Marche Funèbre et Chant Seraphique," Guilmant; Meditation, D'Ervy; Toccata, D'Ervy.

May 2 the program was: Toccata and Fugue, D minor, Bach; Prelude, Clerambault; "Benedictus," Op. 59, No. 9, Reger; "Christmas in Sicily," Yon; "Vision," Rheinberger; Theme with Variations, Faulkes; "Suite Gothique," Boellmann.

**James T. Quarles, Ithaca, N. Y.**—A recital of requested selections from the works of Richard Wagner was given at Bailey Hall, Cornell University, April 30. Mr. Quarles played: "Pilgrims' Chorus," "Tannhauser," "Elizabeth's Prayer," "Tannhauser," Elsa's Bridal Procession, "Lohengrin," "Entrance of the Gods into Walhalla," "Das Rheingold"; Magic Fire Scene, "Die Walküre"; "Siegfried's Death," "Die Götterdaemmerung."

At the recital May 14 Mr. Quarles played: Prelude and Fugue on Bach, Franz Liszt; "To the Spring," Harry Alexander Matthews; Octette, Opus 3 (Allegro risoluto ben marcato and Andante sostenuto), Johan S. Svendsen (for four violins, two violas and two violoncellos); "Christmas in Sicily" (request), Pietro Alessandro Yon; Allegro, from Symphony 6 Op. 42, Charles Marie Widor.

**J. Edmonde Butler, Seattle, Wash.**—Mr. Butler gave a recital at the First Baptist church of Everett, Wash., April 28 and offered the following: "Grand Offertoire de St. Cecile," Batiste; "In Paradisum," Dubois; "An Autumn Sketch," John Hyatt Brewer; "Pilgrims' Chorus," Wagner; "Chanson de la Mer" (Song of the Sea), J. E. Butler; Capriccio, J. E. Butler; Grand March from "Queen of Sheba," Gounod-Eddy. Mr. Butler's two compositions attracted special attention.

**Frank Wrigley, Calgary, Alberta.**—A one-hour recital every Saturday, beginning at 5 p. m., the programs for which

are issued in a handsome pamphlet, is being given in Knox church. Among the May offerings by Mr. Wrigley were:

May 1—Fugue in D minor, Bach; Scherzo, Baisstow; Cantabile, Lemmens; Adagio Cantabile, Beethoven; Barcarolle, Offenbach; Serenade, Pierne; "Finale Jubilante," West.

May 15—Fifth Symphony, Widor; Largo, "New World" Symphony, Dvorak; "Harmones du Soir," Karg-Elert; Funeral March and Song of the Seraphs, Guilmant; "Gavotte Moderne," Lemare; March from "Queen of Sheba," Gounod.

May 29—Plate Concerto, Rink; "Cantique du Soir," Wheelton; Pastorale, Kulak; Unfinished Symphony, Schubert; Nocturne, No. 11, Chopin; Military March, Schubert.

**Dr. William C. Carl, New York.**—Dr. Carl appeared for the twenty-second time in Buffalo April 23, when he gave the Elmwood music hall concert. He played an "international" program, which was received with pronounced favor. The Buffalo papers gave high praise to the performance. The program, representing eleven nations, was: Prædium Festivum, Rene L. Becker (America); "Peace" (new), Edwin H. Lemare (England); Minuet in D, Haydn (Austria); Finale from Sonata in D minor, Guilmant (France); Prelude and Fugue in C minor, Bach (Germany); "Orange Blossoms" (Nuptial Music), George MacMaster (Scotland); "Etude Symphonique," Bossi (Italy); Andante Cantabile, Tchaikowsky (Russia); "The Chimes of Dunkerque," Thomas Carter (Ireland); Andante in B major, Cesar-Auguste Franck (Belgium); Polonaise Militaire, Chopin (Poland).

**Miss Alice R. Deal, Chicago.**—At a post-ludial recital in the Leavitt Street Congregational church May 23 Miss Deal played: Marche Pontificale, Widor; Springtime Sketch, Brewer; "At Twilight," Stebbins; Toccata in F, Crawford.

**Frederick Maxson, Philadelphia.**—At recent musical evening services in the First Baptist church Mr. Maxson has given these organ numbers:

April 18—Festival Prelude, Becker; Processional March, Rogers; Meditation, Stuges.

April 25—"Rienzi" March, Wagner; "Spring," Matthews; Allegro, Third Sonata, Guilmant; "The Swan" (Requested), Saint-Saens.

**Roland Diggle, Los Angeles, Cal.**—Among Mr. Diggle's most recent offerings at St. John's Episcopal church have been: Nocturne in G minor, F. F. Harker; Choral Prelude, Diggle; Song Without Words, Goss-Custard; "Meditation Serieuse," H. N. Bartlett; "Benediction Nuptiale," J. F. Frysinger; Andantino Grazioso, A. Renaud; Prelude and Fugue in C minor, Bach; Nocturne, J. F. Frysinger; Reverie, A. J. Silver; "L'Horizon Bleu" (Aubade), King; Romance, Sibelius; "Gethsemane," Mallory; "The Crimson Sunset," Kitz; Evening Song, H. A. Matthews; Choral Prelude, Wood; Berceuse, Roberts; Reverie, J. H. Brewer; Pastorale, Quef.

**Arthur Bergmann, Sheboygan, Wis.**—Professor Bergmann gave the following program at St. Mark's English Lutheran church Sunday afternoon, April 11: Concert Prelude on "Ein Feste Burg," Faulkes; Prayer and Cradle Song, Guilmant; Prelude and Fugue in D minor, Bach; Serenade, Kinder; Gothic Suite, Boellmann; "Song of Sorrow," Gordon B. Nevin; "A Springtime Sketch," Bergmann; "Choeur Anglique," H. Sandford Turner; "Marche Militaire," Harry Rowe Shelley.

**Fred S. Smith, Mus. Bac., Hagerstown, Md.**—Mr. Smith played the following program in the Shenandoah Collegiate Institute at Dayton, Va., on the evening of May 5: Sonata in A minor, Borowski; Con Maestoso, Orlando A. Mansfield; Minuet, Beethoven; Canzona in F, Faulkes; "Traumlied," Frysinger; Scherzoso, Rogers; "In Springtime," Hollins; "Home Sweet Home," Buck; Rustic Dance, from Pastoral Suite, Demarest; Festival March, Kinder.

**Frank Sanford De Wire, Jamestown, N. Y.**—At his recital in St. Luke's Episcopal church April 25 Mr. De Wire played: "Suite Ancienne," Op. 58, Holloway; Cantabile, Franck; Scherzo Symphonique, Faulkes; Sonata in C minor, No. 2, Mendelssohn; "Pilgrim's Song of Hope," Batiste; Andantino, Lemare; "Flat Lux," Dubois.

**George Killan, Milwaukee.**—Mr. Killan gave a recital assisted by the Killan string quartet at the Wisconsin Conservatory of Music April 24, using the three-manual organ. Critics who attended the performance speak in highest terms of the organ numbers, which included: Concert Overture, Hollins; Toccata, Yon; Sonata, Rheinberger.

**William John Hall, St. Louis.**—Before an enthusiastic audience of 1,200 Mr. Hall gave a recital May 17 under the auspices of the Missouri Chapter, A. G. O., at the First Church of Christ, Scientist. Mrs. Franklyn Knight, contralto, sang among other selections Mr. Hall's "The World at Peace" and three of Mr. Hall's compositions were played by him. The program: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Toccata and Fugue, Bohoslav Czernohorsky; Concert Variations on the "Star Spangled Banner," Dudley Buck; Nocturne, Giuseppe Ferrata; "Noces d'or" ("Golden Wedding"), Leon Poques; Summer Sketches (by request), Lemare; Serenade, Schu-

bert; "Victory," "Romance" and "Ecstasy," William John Hall.

**Ralph Angell, New York.**—Mr. Angell gave the following recital in the auditorium of the John Wanamaker store the week of May 10: Prelude and Fugue in E minor, Bach; Concert Overture in B minor, Rogers; Premiere Symphony, Maquaire; "Lied des Chrysanthemes," Bonnet; "Idylle," Quef; "Concertsatz," Thiele; Humoresque, Dvorak; Pastorale from Sonata, Guilmant; Grand Choeur in A, Kinder.

**Palmer Christian, Chicago.**—Mr. Christian departed May 10 for San Francisco, where he played at Festival Hall May 24, 25, 26 and 27. On the way he played at the First Christian church of Cedar Rapids, Iowa, May 11 and at Los Angeles May 20. His Frisco programs were:

May 24—Allegro con fuoco, De Boeck; Reverie, Debussy; Gavotte, Wesley; Prelude, Saint-Saens; Fantasia and Fugue in G minor, Bach; Scherzo and Idylle, Bossi; Intermezzo, Hollins; Toccata, Mally.

May 25—"Dithyramb," Harwood; Romanza, Sibelius; Fugue in C, Buxtehude; Sonata No. 6, Guilmant; Intermezzo, Reverie and "Rhapsodie Catalane," Bonnet; Cradle Song, Dreychock; Caprice ("The Brook"), Dethier.

May 26—Concert Prelude and Fugue, Barcarolle and Capriccio, Faulkes; Fantasia and Fugue in D, Karg-Elert; Berceuse, Spinney; Toccata, Mereaux; Allegro (Tenth Concerto), Handel; Nocturne, Ferrata; Finale (First Symphony), Vierne.

May 27—Rhapsodie, Cole; "Lohengrin" Vorspiel, Wagner; Caprice de Concert, Archer; Scherzetto, De Lamarter; Toccata, Adagio and Fugue in C, Bach; Summer Sketches, Lemare; Rondo Capriccio, Lemare; Berceuse, Dickinson; Overture in C, Mendelssohn.

**Edward Kreiser, Kansas City.**—A request program which follows was given at the Independence Boulevard Christian church May 9: First Symphony (Allegro, Andante), Maquaire; Fugue in G minor (the Great), Bach; "Funeral March of a Marionette," Gounod; "Kammenol Ostrow," Rubinstein; Finale from Act 2, "Madame Butterfly," Puccini; "Will o' the Wisp," Nevin; "Evening Bells and Cradle Song," Macfarlane; Toccata (Fifth Symphony), Widor.

In opening the Austin organ at Fort Dodge, Iowa, May 7, Mr. Kreiser played: Concert Overture in B minor, Rogers; Andante from "Symphony Pathétique," Tchaikowsky; Toccata and Fugue in D minor, Bach; Andante from Symphony in D, "Clock Movement," Haydn; "Kammenol Ostrow," Rubinstein; "Will o' the Wisp," Nevin; "In Springtime," Hollins; Cradle Song, "Kreiser; Concert Caprice, Kreiser; Grand Fantasia on Themes from "Tannhauser," Wagner.

**Miss Louise Oram, Dallas, Tex.**—Miss Oram was presented April 19 by the Dallas Organists' Association at its second recital at the First Presbyterian church. The following program was rendered: Andante and Allegro (from Second Concerto), Handel; Pastoral Scene, Ludebach; "Dawn of Spring," Kitchener; "Pilgrims' Chorus," from "Tannhauser," Wagner; "On the Coast," Dudley Buck; Processional March, Alonzo Stone.

**Carl Rupprecht, Chicago.**—At a concert in St. Stephen's Lutheran church of Milwaukee under the auspices of the choir, May 23, Mr. Rupprecht played: Concert Overture in C major, Hollins; Sonata No. 1, Borowski; Larghetto, Wesley; Funeral March and Song of the Seraphs, Guilmant; Sonata, "The Ninety-fourth Psalm," Reubke; Fugue in C, Buxtehude; Spring Song, Lemare; Bell Rondo, Morandi; Triumphal March, Hollins.

**Bertram T. Wheatley, Austin, Tex.**—Since last November Mr. Wheatley has given eight recitals in the Scottish Rite cathedral organ and thirty at his church, St. David's. April 20 at St. David's he played: Nuptial March, Barnard; Reverie and Meditation ("Memories"), Floyd J. St. Clair; First Organ Sonata, Mendelssohn; "Vision," Rheinberger; Fugue in E flat ("St. Ann's"), Bach; Overture, "The Poet and the Peasant," Suppe; Berceuse ("Jocelyn"), Godard; Grand Choeur in A major, Faulkes.

**Nathan Iredell Reinhart, Atlantic City, N. J.**—This recital was given May 20 at the First M. E. church; Grand Offertoire, Lefebure-Wely; Andantino, Lemare; Fugue in A minor, Bach; Fantasia, John E. West; "Will o' the Wisp," Nevin; "At Evening" and "Marche Festival," Ralph Kinder.

**R. E. Beresford, Sudbury, Ont.**—At a recital May 20 in the Church of the Epiphany, of which he is the organist, Mr. Beresford played: Triumphal March from "Naaman," Costa; Andante Religioso, Paul Perrier; Entr'acte No. 1, from "Rosamunde," Schubert; Intermezzo from "Cavalleria Rusticana," Mascagni; Canterbury March, Dr. H. C. Perrin; Berceuse in D minor, F. Neruda; Offertoire in G, Lefebure-Wely.

**Alfred E. Whitehead, Sackville, N. B.**—In playing at the opening of the organ in the First Moncton Baptist church music written by composers of Britain and her allies was played, as follows, by Mr. Whitehead: Fanfare, Lemmens; "Suite Gothique," Boellmann; Allegro Cantabile, Widor; Song Without Words (composer now under arms), Bonnet; Fantasia in E flat, Saint-Saens; "Silhouettes," Rebikoff; Funeral March, Tchaikowsky; "Homage



to Belgium," German; "Evensong," Easthope, Martin; National anthems of the allies.

**De Witt Coute Garretson** — Mr. Garretson played at St. Paul's church, Watertown, N. Y., May 24, as follows: Prelude and Fugue in D minor, Mendelssohn; "In Paradisum," Dubois; Gavotte, Thomas; Prelude to Act 3, "Lohengrin," Wagner; Invocation, Mailly; Menuet, Beethoven; "Scene Oriental," Kroeger; "Marche Militaire," Schubert; Celebrated Air, Bach; Cradle Song, Spinney; Andante Cantabile, Tschalkowsky; Priests' March, Mendelssohn.

**Louis P. McKay, Grand Rapids, Mich.** — Mr. McKay, organist at the First Church of Christ, Scientist, gave the following recital at St. Mark's Pro-cathedral April 22: Prelude (Widor edition, Vol. 4, No. 3), Bach; "Meditation Serieuse," Bartlett; Sonata in E minor, Rogers; Elfin Dance, Grieg; "Tracumerel," Strauss; Finale, Paulkes.

The First Methodist church of Plymouth, Ind., has closed a contract with Hillgreen, Lane & Co. for an organ to cost \$3,000.

The Estey Company has just finished the installation of an organ which cost \$3,500 in St. Paul's Episcopal church at Watertown, N. Y.

## LATEST NEWS OF THE A. G. O.

(For the A. G. O. news department see Page 13.)

### Illinois Chapter Service.

Ascension Day, May 13, was the occasion for an elaborate service at St. Patrick's church in Chicago at which Dr. J. Lewis Browne led his united choirs in one of the most beautiful Catholic services it has been the privilege of the members of the chapter to hear. Wilhelm Middelschulte and Dean Walter Keller were the organists who appeared in solo numbers on the new four-manual Austin organ. The church was filled to capacity. A refreshing feature was the address of Father William J. McNamee in welcoming the guild. He paid a high compliment to Dr. Browne and told what the latter has accomplished with the music at old St. Patrick's. A special feature was the singing of Dr. Browne's own compositions,

including the beautiful Ascension Hymn, "Golden Harps Are Sounding," and the motet "Ecce Sacerdos Magnus." Mr. Middelschulte in the Chaconne by Bach, arranged by him, played Bach with the wonderful smoothness and finish that always characterize Mr. Middelschulte's performances. Mr. Keller did a real service to Chicago music by introducing the First Sonata by Herbert J. Wrightson, a Chicago composer, which made a deep impression. The middle movement, the adagio, was especially admired as an effective work.

The last chapter dinner of the season will be held Tuesday evening, June 22, at 6:30, at St. James' Methodist church, East Forty-sixth street and Ellis avenue. This will be the annual meeting and the election of officers will be held.

### Northern California.

The third public service of this chapter, which was held at the First Congregational church of Oakland, gave an opportunity to hear several of the leading organists of that section, as well as Clarence Eddy of Chicago, who is passing the summer on the Pacific coast. Mr. Eddy played as the postlude the finale from the Fifth

Sonata by Guilmant. This sonata was dedicated to Mr. Eddy and the finale is constructed on the letters "C-E-A-G". William W. Carruth, A. A. G. O., played the prelude, using the allegro from Symphony 1 by Maquaire. Mrs. Josephine C. Aylwin, F. A. G. O., played Dubois' Fantaisie in E as the offertory. Otto Fleissner played the hymns. Widor's Mass in F sharp was sung by the choir of the First Congregational church under the direction of Eugene Blanchard, with Miss Virginia De Fremery at the organ.

The combined choirs of Calvary and Trinity churches, Pittsburgh, gave their second festival service at Calvary church, May 14. The works sung were "Unfold, Ye Portals," from "Redemption," Gounod; J. Varley Roberts' "Magnificat" and "Nunc Dimittis" in C with cornets and trombones; "With Verdure Clad," from "Creation," Haydn; "King All Glorious," Barnby, Harry Austin, organist of Trinity, played a half-hour recital before the service. Harvey B. Gaul, organist of Calvary, played the service, and Stuart Maclean, choir-master of Trinity, directed the choir.

Allen Bogen of Central church, Chicago, gave the opening recital on a Kimball organ at the Park Presbyterian church of Dayton, Ohio, May 18.

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In addition to a large four-manual organ at Lowell, Mass., Kimball, Smallman & Frazee, the Boston builders, have completed a unique three-manual for the Lowell Masonic Temple. William B. Goodwin, the organ expert, was consulted in the work by both the Masonic committee and the builders.

As it was necessary to reach with certain music sections of the temple distant nearly a tenth of a mile, a sub organ, technically known as the "processional" organ (a novelty) has been installed by the commandery on the broad upper landing midway of the grand corridor. This instrument, though small, has a resonant and penetrating tone which reaches all desired parts of the building. As the primary function is to accompany marching, it has the unusual feature of a manual-discant trombone, 16 feet, and a pedal bass drum, the latter striking, if desired, only the step notes of the march.

In the main west organ some of the unusual stops are: In the great, a 32 foot untersatz, which stop is two octaves below voice pitch and usually only met with in the largest instruments; an oboe dolce, a pure and lovely, soft, smooth reed, and several swell stops playable from this manual. In the solo (swell) is a powerful tibia plena, 8 feet, copied after that in the cathedral of Worcester, England. This noble stop has invaluable breadth and dignity of tone. The bright traversflöte, an octave above the latter, is from the most famous builders of Germany, Walcker & Co. of Ludwigsburg. This flute has each pipe turned

from pear-wood and with round side and mouth holes like those in the orchestra. It is blown by curved brass lips and speaks with the true "piff" of its orchestral prototype. The contra corno, 16 feet, is a costly "covered" reed. The arpitone is a curious duplex pipe imitation of the little classic lyre or harp—in arpeggios one seems to hear the actual pluck of the strings.

Following is the specification of the organ:

- GREAT (SW.).**
1. Untersatz, 32 ft.
  2. Sub Gedeckt, 16 ft.
  3. Contra Corno, 16 ft.
  4. Principal Diapason, 8 ft.
  5. Aeoline, 8 ft.
  6. Viole Dolce, 8 ft.
  7. Spitzflöte, 8 ft.
  8. Lieblich Gedeckt, 8 ft.
  9. Corno, 8 ft.
  10. Oboe Dolce, 8 ft.
  11. Dulcet Octave, 4 ft.
  12. Lieblich Flöte, 4 ft.
  13. Cornetto, 4 ft.
  14. Flautino, 2 ft.

- SOLO (SW.).**
1. Sub Gedeckt, 16 ft.
  2. Contra Corno, 16 ft.
  3. Horn Principal, 8 ft.
  4. Aeole Dolce, 8 ft.
  5. Aeole Celesta (flat), 8 ft.
  6. Viole Celesta (sharp), 8 ft.
  7. Viole Concerto, 8 ft.
  8. Viole Angelica, 8 ft.
  9. Tibia Plena, 8 ft.
  10. Lieblich Gedeckt, 8 ft.
  11. Corno, 8 ft.
  12. Vox Humana, 8 ft.
  13. French Horn, 8 ft.
  14. Salicetto, 4 ft.
  15. Traversflöte (turned), 4 ft.
  16. Lieblichflöte, 4 ft.
  17. Quinta Dolce, 2 1/2 ft.
  18. Aeollinetto, 2 ft.
  19. Terzettino, 1 3/5 ft.

**PROCESSIONAL (CH.).**  
(This section is in a distant corridor by which ritual processions pass to the great hall, and is merely intended to assist in synchronism in the marching.)

- Manual—**
1. Gemshorn Principal, 8 ft.
  2. Trombone Discant, 16 ft.
  3. Octaves (couplers), 8 ft. and 4 ft.
- Pedal—**
4. Manual to Pedals (Tablet).
  5. Bass Drum (Stop).  
(A tone drum with electro-pneumatic stick.)
  6. Triangle (Pedal Piston).
  7. Trombone Phraser.
- PEDAL.**
1. Gross Untersatz, 32 ft.
  2. Sub Quint, 21 1/4 ft.
  3. Bourdon, 16 ft.
  4. Lieblich Gedeckt, 16 ft.

5. Ophicleide, 16 ft.
6. Terza, 12 4/5 ft.
7. Quinte, 10 2/3 ft.
8. Flauto Basso, 8 ft.
9. Lieblich Flöte, 8 ft.
10. Corno Basso, 8 ft.
11. Octave Quint, 5 1/4 ft.
12. Flautino Basso, 4 ft.

**MISCELLANEOUS.**  
All Couplers (Ped.).  
Triangle (Pedal Piston).  
"L-12," Cathedral Bell tolled by electro-pneumatic piston.  
Chime.  
Thunder-roll (by Ped.).  
Portal Signal (stop).  
Processional Signal (stop).  
Processional signal lights off piston.  
Official signal lights off piston.

## FIVE CONCERTS BY QUARLES

### Cornell Organist Heard at Panama-Pacific Exposition—Other Dates.

James T. Quarles, organist of Cornell University, was engaged by the department of music to give a series of five recitals at the Panama-Pacific Exposition beginning May 23. Mr. Quarles left for the coast May 16 and will be away for about six weeks, as he is also under contract to give a number of recitals on the way back. The programs for the series at the exposition are:

May 23—Concert Overture in B minor, Rogers; Clock movement, from Symphony in D, Haydn; "Liebeslied," Faulkes; Fantasie and Fugue in G minor, Bach; "Moment Musical," Schubert; Andante Cantabile, from String Quartet, Tchaikowsky; Scherzo in G minor, Bossi; "Evensong," Martin; Finale from Symphony 1, Verne.

May 24—Introduction and Passacaglia, Reger; "In Elysium," Gluck; Sonate No. 3, Mendelssohn; Caprice in B flat and "Marche Funebre et Chant Seraphique," Guilmant; Prelude to "The Blessed Demoiselle," Debussy; "Procession Indienne," Kroege; "The Swan," Saint-Saens; "Liebestod," from "Tristan and Isolde," Wagner.

May 25—Fugue in D, Guilmant; "Concerto Grosso," Corelli; Elevation, Rousseau; Largo, from "New World" Symphony, Dvorak; Toccata

in F, Crawford; "Ave Maria," Reger; "The Curfew," Horsmann; Allegro from Symphony 6, Widor.

May 26—Prelude from Fugue in A minor, Bach; Meditation from "Thais," Massenet; Fantasie in A, Franck; Humoreske, Dvorak; Andante from Quartet in A, Mozart; Rhapsody, Cole; Meditation, Bubeck; "A. D. MDCXX" and "To a Wild Rose," MacDowell; Finale from Symphony, Maquaire.

May 27—Prelude and Fugue on B-A-C-H, Liszt; Elegia, Ravanello; "Will-o'-the-Wisp," Nevin; Sonata No. 1, Maily; Gavotte, Martini; "Christmas in Sicily," Yon; Largo, Handel; "Finlandia," Sibelius.

## ORGANIST FOR FIFTY YEARS

### P. L. Walker Receives Anniversary Tributes at Salem, Mass.

At the Easter service in South Congregational church at Salem, Mass., appropriate recognition was made of fifty years' continuous service by Parker L. Walker as organist of the church. The Rev. Thomas G. Langdale read an original poem in commemoration of the anniversary and gave Mr. Walker a beautiful bouquet.

Mr. Walker was born at Salem, Dec. 11, 1844, and began playing an organ sixty years ago while a pupil of Benjamin J. Lang. His first service was in the Howard Street Congregational church. When 12 years old he was organist at St. James' church. Subsequently Mr. Walker was organist at St. Peter's Episcopal church and at the First Baptist church. April 2, 1865, he became organist of the South Congregational church.

The May festival concert of the Jesuit Choristers of Holy Family church in Chicago was given May 23, Pentecost Sunday, at 8:15 p. m., under the direction of the Rev. James L. McGeary, with Leo Mutter, the well-known organist, at the organ. Mr. Mutter played as a prelude the "Grand Choeur," by Guilmant, and as a postlude Faulkes' "Festival March."

**TO ESTIMATE** the musical value of an organ by the number of pipes it contains is like valuing a house from the number of its rooms.

¶ An organ of one hundred stops is not necessarily superior to one of thirty. No matter how large the instrument, a better full chorus effect can be had from 6 or 8 of its stops than from all of them at once.

¶ As for variety, the classic orchestra affords but six qualities of tone, yet owing to its mobility the range in tone color is infinite.

¶ So, in the organ, modern mechanical appliances governing control and expression have made it possible to avoid useless duplication of pipes and build a real organ at small cost—one that for both grandeur and variety would have required three times the pipework if built along old lines.

¶ The accompanying specification has been prepared by an expert, who will be pleased to answer any inquiries sent us concerning it.

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Pedal, CCC to G—32 notes.

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2. Clarabella	-	-	8'	7. Open Diapason	-	-	8'
3. Dulciana	-	-	8'	8. Clarabella	-	-	8'
4. Viol d'Orchestre	-	-	8'	9. Dulciana	-	-	8'
5. Flute	-	-	4'	10. Viol d'Orchestre	-	-	8'
				11. Viol Celeste—T. C.	-	-	8'
				12. Flute	-	-	4'
				13. Tuba	-	-	8'
				14. Vox Humana—T. C.	-	-	8'
Pedal Organ				Couplers			
15. Quintaton	-	-	32'	Sw. to Gt.	-	-	8'
16. Tibia Clausa	-	-	16'	Sw. to Gt.	-	-	4'
17. Dulcet Bourdon	-	-	16'	Sw. to Sw.	-	-	4'
18. Octave	-	-	8'	Gt. to Ped.	-	-	
19. Dulcet Flute	-	-	8'	Sw. to Ped.	-	-	
Mechanical							
Four Combination Pistons, Gt. Organ.							
Four Combination Pistons, Sw. Organ.							
Three Combination Pistons, Pedal Organ.							
Balanced Expression Pedal.							
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## EX-SENATOR CLARK IS A HOST TO MUSICIANS

### RECEPTION AT HIS MANSION

Three Hundred Organists and Their  
Friends Attend Meeting of N. A.  
O. and Hear a Recital by  
Arthur Scott Brook.

BY HERBERT STAVELY SAMMOND.

On Thursday evening, April 22, about three hundred organists and their friends were guests of ex-Senator William A. Clark at his beautiful home on Fifth avenue, New York. This was the second time the National Association of Organists has been entertained by Senator Clark, and such an attendance as was there showed no urging had been necessary to get such a number out to what was considered the April meeting of the Greater New York council of the association. Visitors not of that council included the Rev. Dr. Ward Demys of Washington, D. C.; Mr. and Mrs. Thomas Moxon of Springfield, Mass.; George Gilbert Marble and son, and Remick D. Clark of Meriden, Conn., and Rollo F. Maitland of Philadelphia. J. Warren Andrews, warden of the American Guild of Organists, had to go to Boston and deputed S. Lewis Elmer, sub-warden, to represent that organization.

The guests were greeted by a reception committee consisting of Arthur Scott Brook, president of the N. A. O., and organist to Senator Clark; Mrs. Brook, whose gracious presence made one feel at home immediately; Miles I. Martin, George Henry Day and Herbert Stavely Sammond.

After visiting the various rooms and art galleries of this wonderful mansion, all gathered in the center gallery to listen to an organ recital by Mr. Brook. His numbers were: Sonata in B flat, Mendelssohn; Andante Grazioso, from Trio, Hummel; Air with variations, Smart; Scherzo in B flat, Haydn; "The Austrian Hymn," Haydn-Chipp.

Dvorak's "Humoresque" was given as an encore in the middle of the program and at the end, in response to insistent applause, Mr. Brook gave an improvisation in a manner that distinguishes him and showed the wonderful tonal possibilities and combinations of the organ. One stop that aroused the curiosity and admiration of all was a birdlike 4-foot stop called "nachthorn" that for sweetness and purity of tone in the high treble notes could not be surpassed. Mr. Brook had a way of prefacing each number with a few broken chords on the harp stop and with a few notes from the chimes now and then that had a most charming effect.

At the invitation of the president of the association Dr. Demys expressed to Senator Clark the unbounded thanks of the N. A. O. for the privilege accorded to all present, remarking with what generosity he shared with others the good things of life. Senator Clark responded,

saying the privilege was by no means one-sided and that he considered it a great honor and a pleasure to have so many organists and their friends as his guests. He referred very happily to the kinship of the two great arts—music and painting. He then expressed in most cordial terms his desire to have everyone feel at home and to inspect the many art treasures in the galleries at hand. Not until midnight did this unique meeting close.

John Shepherd has resigned as organist of the Second Presbyterian church at Scranton, Pa. The resignation is effective June 1.

Stanley Chester Wallace, formerly of New York, has been appointed organist of the Shaw Avenue Methodist church at St. Louis. He is a former pupil of Frank Damrosch and has played in Baltimore and Buffalo churches.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, JUNE 1, 1915.

## THE PHILADELPHIA JUBILEE.

We doubt whether there is anywhere a musical organization with a record of which to be prouder than that of the American Organ Players' Club of Philadelphia, and the celebration of its twenty-fifth anniversary should be an occasion for congratulation. Good fellowship and devotion to the organ have gone hand in hand here for a quarter of a century, and neither has been overemphasized to the detriment of the other. Only two men have been at the head of this organization through all its history—first the late Dr. Wood, whose life may well be an example for the members of this club to follow, and since his death Dr. John McE. Ward, a medical doctor with a musical soul.

What this club has done for organ music in its home city is apparent to anyone who goes to hear Philadelphia organists and who looks over the record of achievements of the organization. But the figures are interesting. In the last twenty-five years the club has given 508 performances of Bach, in which the Great G minor fugue has been played eighty-six times and the Toccata and Fugue in D minor sixty-seven times. All the sonatas of Rheinberger were played in one recital series, two sonatas being given each week. The complete set of Mendelssohn's sonatas has been played eleven times and the single numbers have been given fifty-one times. Besides this there have been 714 performances of works of American composers and 309 performances of works of Philadelphia composers.

The playing of compositions of its members by the composers themselves at the jubilee recital is sure to rank as one of the most noteworthy events in the history of American music.

## ORGANS OF FIVE YEARS.

Russell D. Hill of Chicago, whose vocation is dealing in real estate on a large scale, whose recreation is the organ and whose consolation is Bach, has made a study of the files of The Diapason for the first five years of its history, with the exception of a few issues, the supply of which long ago was exhausted, and has written the editor some very interesting deductions and figures drawn from that study. From the specifications of large organs published, barring the missing copies mentioned, he has made a list of 215 instruments and has prepared a table of these, showing that the total number of stops represented is 9,317, averaging forty-three stops to the organ. When it is taken into consideration that not more than probably one-third or one-fourth of the total output of the builders can find its way into the columns of The Diapason, which could not possibly give space to the schemes of the many small two-manual organs built for churches in all parts of the country, and when other possible omissions are estimated, it is easy to see what a large industry that of organ construction really is in this country.

We quite share with Mr. Hill his regret that more of the fine house organs are not described in these columns. This is due largely to the fact that one or two of the largest manufacturers of organs for homes pursue

the policy of giving out nothing concerning the instruments they build, on the ground that their patrons prefer not to have the facts published. Still more a pity is the fact that so many of these beautiful house organs are not heard by more people or played by more organists. A good example was set by ex-Senator Clark a few weeks ago when he invited the National Association of Organists to his New York palace to hear the magnificent instrument there.

## GEDECKT, GEDACHT, ETC.

Two correspondents of The Diapason bring up in another column the question of the spelling of the liebllich gedackt, or gedacht, or whatever the orthodox nomenclature may be. One says "gedackt" is better than "gedacht" and the other asserts that "gedeckt" is the only correct way. Both insist that "gedacht" is incorrect.

Our preference has been always for "gedeckt," meaning "covered," but on other points we must take issue with both of our correspondents. If "gedackt" is good we would like to have convincing authority for it. It means nothing in German, and no doubt is a corruption introduced by non-German builders in becoming confused between "gedeckt" and "gedacht." But while, as stated, "gedacht" means "thought," which has nothing to do with any organ stop, it also means "roofed," from the word "dach" ("roof"), and why, then, does it not describe a stopped pipe as well as the other word?

There is truth in the statement that organ stops might all well be named in English. The one argument in favor of the present mixed terminology, in which various tongues are represented, and even such mixtures of language as "doppel flute," etc., is that organists of different nationalities may understand. But do they? The French organist has his own names for all the stops and the German largely so, while the American builder uses a little of everything.

## Organ Record from Files.

Chicago, May 15, 1915.—Mr. S. E. Gruenstein, Chicago, Ill. Dear Mr. Gruenstein:—I enclose herewith a copy of the index of the organs contained in the first five years of the issues of The Diapason. It has been very interesting to me to examine them geographically and to realize the class of work that is being done in the larger centers by the principal organ builders of the United States. I am rather disappointed that there are not more specifications of house organs and I cannot possibly understand why anybody should object to giving the benefit of his experience to the readers of The Diapason.

There are 215 organs shown in the list, with a total number of stops of 9,317, averaging forty-three stops to the organ, and of this number there are about three house organs described in the entire five years of the paper.

In laying out a specification for a new church organ one could certainly get a very excellent idea of the experience by a study of the files of this paper, and I assure you the issues are read by me with a great deal of interest.

Wishing you every success, and very gladly noting the large increase in the size and scope of the paper during the period of 1909 to 1914 inclusive, I beg to remain,

Yours very truly,  
RUSSELL D. HILL.

## Appreciates Illustrations.

Bellingham, Wash., May 5, 1915.—The Editor, The Diapason. Dear Sir: Just a note to say that the photographs you are giving from time to time of organ consoles in your magazine, are, I am sure, much appreciated. If you could make this a regular feature, or, better still, give photographs of organs entire with a clear view of the console, I am sure all lovers of the organ would be delighted. Yours sincerely,

J. S. CARRICK.

Albert O. Anderson, now of Hutchinson, Kan., has been engaged as organist and choir director by the Methodist church of Rochester, Minn. The church has just closed a contract for a three-manual Austin organ.



By Harold Vincent Milligan.

"PRELUDIO E FUGA," by Alberto Bimboni; published by G. Schirmer, New York.

The composer who sets out to write a "Prelude and Fugue" for the organ in this day and generation enters upon a task of the utmost difficulty and invites comparison with the greatest masters of the past, especially with the patron saint of the organ, the great and mighty Bach. If he can, even measurably, follow in those colossal footsteps, and produce a good copy or imitation of one of those imperishable monuments, he may be said to have succeeded; but if he can take the classic form and infuse into it the life of the present day and remold it to his own needs and for his own expression, his achievement may be called nothing short of a triumph. This Mr. Bimboni has done in the biggest piece of writing that has come to the attention of The Diapason since the present reviewer joined the staff. The composer has at his command the ability to express himself according to the loftiness of his conception and the vigor of his imagination. The counterpoint is masterly and the harmonic texture is distinctly modern in feeling; yet it all seems to be spontaneous and sincere. There is none of the obvious straining after effect that mars so many works laid out on such ambitious lines. In the "Preludio" the composer handles three themes with the greatest possible skill, one of them being used later as the subject of the fugue. There is no padding, the work being developed out of the original material with the strictest economy of means, yet with an originality so fresh and vigorous that the interest never lags, but increases to the end when the two principal themes appear together and a brilliant cadenza and coda bring the work to an end.

The piece will bring out the best in instrument, organist and audience, and it is to be hoped that our concert organists and recitalists will give it a deserved place of honor upon their programs. Although it is typical of the best modern organ music, and will tax the resources of the finest type of modern instrument, it is so thoroughly "organistic" in style that it can be played effectively on any organ worthy the name, just as can the great preludes and fugues of Bach. With others of its kind, it leads us to hope that there will soon be a school, or style of composition, worthy of the instrument and esthetically commensurate with the wonderful mechanical advancement of the past generation, just as the achievements of Stradivarius and the violin-makers of Cremona were followed by the classic masters of the violin.

"CHORALE PRELUDE ON DUNDEE," by Roland Diggle, published by C. W. Thompson & Co., Boston.

A splendid example of a style of composition which belongs distinctly and peculiarly to the organ; in it Mr. Diggle not only proves his versatility (for it is quite different from anything else of his that we have seen), but handles the subject in so masterly a manner that we may confidently expect from him in the future notable contributions to the real and lasting literature of the organ. A composer embarking upon an enterprise of this kind is inclined either to fall into a slavish bondage to the hymn-tune which is his theme, or to free himself from it so completely that he may be said to use it merely as a spring-board from which to leap into a sea of irrelevant improvisation. Mr. Diggle has avoided these two extremes and has produced a work that is in every way worthy of the best traditions of the school which it represents, a companion to Sir Hubert Parry's "Seven Chorale Preludes" published three years ago by Novello. The melody is treated with a refreshing harmonic and rhythmic freedom, yet it is distinctly and always "Dundee." Against a background of fluent and interesting counterpoint phrases of the theme appear on the different manuals and pedals and the composition, which begins "mf," is worked up to a sonorous and dignified conclusion and ends "ff." It is to be most highly recommended to organists and congregations who have grown tired of "lollypops." It is not technically difficult and can be played on an organ of two manuals.

"ANDANTE RELIGIOSO," by R. G. Hailing, published by Alphonse Leduc, Paris; "MARCHE ROYALE," by R. G. Hailing, published by Novello & Co., London.

Two compositions of a superior quality from an English composer. The "Andante Religioso" possesses a simple directness and purity of style that recommend it for any place on a recital or service program where a short piece of quiet, pensive character is needed. Its very simplicity might cause it to be overlooked amid the tawdry tinkle, "the tinsel clink" of much alleged "organ composition" of the present day; its unobtrusive beauty would be out of place in a moving-picture theater. Need we say more?

It is a pity that so many mediocre marches for the organ are written and published, for when a good one appears it has a hard time making its voice heard above those of the shrieking sisterhood. The "Marche Royale" is all that an organ-march ought to be: it has virility and inspiring qualities, and withal dignity and solidity; it has plenty of vigor,

and yet it does not try to make the organ emulate its illegitimate cousin, the "steam calliope" (pronounced in three syllables) trundling along at the tail end of a circus procession.

"SECOND CONCERT STUDY," by Pietro Alessandro Yon, published by G. Schirmer, New York.

The publisher of this composition exhibits real heroism, as it will probably never have a sale large enough to pay for engraving the plates. Its only purpose is a display of virtuosity, a field of endeavor comparatively small, and its chances of popularity are further diminished by the fact that its technical difficulties are out of all proportion to the worth of its musical ideas. Rapid chromatic passages on the pedals imply a considerable, although by no means amazing, technical facility, but they are certainly most deadly dull to listen to, even when accomplished as skillfully as they are by Mr. Yon himself. When several minutes of them are followed by a bombardment of chromatic scales in thirds and sixths on the manuals over a commonplace theme in the pedals, the effect is not absorbingly interesting. The piece closes with full organ; the theme in heavy chords for the right hand, the left hand trilling frantically and the feet dashing up and down the pedal-board in chromatic scales and glissandos.

"RUSSIAN ROMANCE," by Rudolf Friml, arranged for the organ by F. W. Holloway; published by G. Schirmer, New York.

Rudolf Friml is so well known as the composer of "The Firefly" and other light operas, as well as scores of delightful salon pieces for the piano, that it seems unnecessary to comment on the "Russian Romance" (why "Russian?") further than to say that it has all the delicacy and charm that we associate with the composer. The arrangement for the organ has been very well done. There are several bars calling for a melody to be brought out on the great by the two thumbs, the fingers of the hands being busy simultaneously on the swell. This is something of a "stunt," but is not difficult of attainment after a little practice, and aside from it the piece is not difficult. It utilizes to the best advantage the softer stops of the organ, calling especially for a beautiful vox celeste.

## TULSA, OKLA., CELEBRATES

### Two Concerts by Edward Kreiser Open Municipal Organ.

Tulsa, Okla., had a two-days' celebration over the completion of the Austin three-manual organ installed in convention hall for the municipality. The Hycchka club, whose members, progressive women of the southwestern city, raised the money for the organ, arranged its ninth spring festival in connection with the recital and brought Edward Kreiser from Kansas City to show the organ's beauty and capacity. Mr. Kreiser's programs were:

April 29—Overture to "Rienzi," Wagner; Andante from "Symphony Pathétique," Tchaikowsky; "Will o' the Wisp," Nevin; Toccata and Fugue in D minor, Bach; "Kammenoi Ostrow," Rubinstein; Concert Caprice, Kreiser; Minuet in A, Boccherini; "Evening Bells and Cradle Song," Macfarlane; Fantasia on Themes from "Tannhauser," Wagner.

April 30—Concert Overture in B minor, Rogers; Andante from Symphony in D, "Clock Movement," Haydn; Toccata in F, Crawford; "Marche Nuptiale," Guilman; "Sunset" (from "Pastoral Suite"), Clifford Demarest; "Shadow Song" ("Dinorah"), Meyerbeer; Magic Fire Music ("Die Walkure"), Wagner; "Ride of the Valkyries" ("Die Walkure"), Wagner.

The specification of the Tulsa organ has been published in The Diapason.

## Dedicated by Philip James.

Philip James, Mus. Bac., F. A. G. O., gave the dedicatory recital May 5 on a three-manual and solo organ built by the Austin Company for St. John's Episcopal church at Jersey City Heights, N. J. The organ will be described in a future issue of The Diapason. The well-selected program played by Mr. James was as follows: Fantasia and Fugue on Chorale from "The Prophet," Liszt; Aria, Saint-Saens; "Meditation a Ste. Clotilde," Philip James; Scherzo, Wolstenholme; Overture, "Tannhauser," Wagner; "Summer Sketches," Edwin H. Lemare; "Reve Antique" ("Kammenoi Ostrow"), Rubinstein; "Will o' the Wisp" and "Moonlight Serenade," Gordon Balch Nevin; "Marche Slav," Tchaikowsky.

Richard Walcker, of the firm of E. F. Walcker & Co., the royal organ building establishment at Ludwigsburg, Wuertemberg, who joined the German landwehr immediately upon the beginning of the war, has been numbered among the missing for some time.



**SERVICE AT KANSAS CITY****Association of Organists at St. Paul's Episcopal Church.**

The Kansas City Association of Organists held an open meeting at St. Paul's Episcopal church Thursday evening, May 27, and was assisted by the choir of St. Paul's church in this program:

Organ—Prelude and Fugue ("St. Anne's") in E flat, J. S. Bach

Processional Hymn, "Jerusalem the Golden," Lawrence W. Robbins, LeJeune

Choral Service—The sentences, the exhortation, the general confession, the absolution, the Lord's Prayer and the versicles.

Psalm, Magnificat in D, Field

Nunc Dimittis in D, Field

Choral Service—The Apostles' Creed, the versicles and responses.

Address—Jefferson Davis Ritchey, D. D.

Organ—Concert Overture, James H. Rogers

Miss Harriet E. Barse.

Recessional Hymn, "Rejoice, the Lord Is King," Barnby

Organ—Marche Religieuse, Chauvet

Fantasia, Weegman

Fred T. Durant.

Clarence D. Sears, organist and choir-master of St. Paul's, played the service.

**WINS ORGAN PRIZE AT YALE****Hope Leroy Baumgartner Awarded Honor in Annual Competition.**

Hope Leroy Baumgartner, the talented young organist and composer, was the winner of the annual prize competition in organ playing at Yale University this year. The other contestants were Arthur Tebbetts, Charles Arthur Hackney and Ray Hodgman Harrington. The prize of \$50 was presented to the winner by Professor Horatio Parker. William C. Hammond, professor of music at Mount Holyoke College, and Horatio

Parker, Battell professor of the theory of music at Yale, were the judges. The compositions played were Bach's Fugue in E flat, the intermezzo from Barie's Organ Symphony and an improvisation on themes given by the judges. The competition was held May 6 in Woolsey Chapel at New Haven.

The four contestants are all pupils of Professor Harry Benjamin Jepson, the university organist, and their playing without exception was a credit to the department. In the judges' report special commendation was given Mr. Harrington for the excellence of his Bach playing. The decision rested upon delicate distinctions, one of which, the difference between the improvisations, served to turn the verdict in favor of Mr. Baumgartner.

**BIGGS RETURNS FROM WEST.****Brooklyn Man Had Audience of More Than 2,000 at San Diego.**

Richard Keys Biggs has returned to Brooklyn from San Francisco after a highly successful tour across the continent, playing at both the San Francisco and San Diego expositions. More than 2,000 people attended his Wagner recital at San Diego April 29. His other dates included:

April 11—Washington Avenue M. E. church, Kansas City, Kan.

May 1—St. Paul's Pro-Cathedral, Los Angeles.

May 2—St. John's church, Los Angeles.

Charles N. Boyd, the Pittsburgh organist, directed his Cecilia Choir of the Western Theological Seminary in its twelfth annual program of church music at the Shadyside Presbyterian church of Pittsburgh, May 5. William H. Oetting presided at the organ. One feature was a "Benedictus" and the chorale "Vom Himmel Hoch," by the choir with violin and organ. April 23 the choir gave a concert at the First Presbyterian church of Wilkesburg, Pa.

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# **BIG CHICAGO CONTRACT IS AWARDED TO AUSTIN FOR ST. PAUL'S EPISCOPAL**

Four-Manual Organ with Solo and Echo, in South Side Edifice, Will Be the Latest of Large Instruments in City.

Two more Austin contracts in Chicago have been closed within the last month by the active representative of the Hartford builders, George E. La Marche, and one of them contemplates the installation of one of the largest of the late series of big church organs in this city. St. Paul's Episcopal church, Dorchester avenue and Fiftieth street, will have a four-manual with solo and echo and the Lake View Swedish Mission a smaller instrument.

Following is the specification of the St. Paul's church organ:

## **GREAT ORGAN.**

Major Diapason, 16 ft.  
Principal Diapason, 8 ft.  
Small Diapason, 8 ft.  
Bourdon (pedal extension), 8 ft.  
Claribel Flute, 8 ft.  
Gemshorn, 8 ft.  
Octave, 4 ft.  
Harmonic Flute, 4 ft.  
Tuba Profunda (from Solo), 16 ft.  
Harmonic Tuba (from solo), 8 ft.  
Harmonic Clarion (from Solo), 4 ft.  
Eight adjustable double-acting pistons controlling great and pedal stops.

## **SWELL ORGAN.**

Bourdon, 16 ft.  
Diapason Phonor, 8 ft.  
Rohr Flute, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Vox Seraphique (tuned flat), 8 ft.  
Echo Salicional, 8 ft.  
Violina, 4 ft.  
Flauto Traverso, 4 ft.  
Flageolet, 2 ft.  
Contra Fagotto, 16 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Tremulant.  
Eight adjustable double-acting pistons controlling swell and pedal stops.

## **CHOIR ORGAN.**

Contra Viole, 16 ft.  
Gelgen Principal, 8 ft.  
Dulciana, 8 ft.  
Flauto Dolce, 8 ft.  
Unda Maris, 8 ft.  
Concert Flute, 8 ft.  
Flute d'Amour, 4 ft.  
Clarinet, 8 ft.  
Cor Anglais, 8 ft.  
Celestial Harp.  
Tremulant.  
Eight adjustable double-acting pistons controlling choir and pedal stops.

## **SOLO ORGAN.**

Flauto Major, 8 ft.  
Gross Gamba, 8 ft.  
Gross Gamba Celeste, 8 ft.  
Flute Overté, 4 ft.  
Tuba Profunda, 16 ft.  
Harmonic Tuba, 8 ft.  
Harmonic Clarion, 4 ft.  
Orchestral Oboe, 8 ft.  
Tremulant.  
Eight adjustable double-acting pistons controlling solo, echo and pedal stops.

## **ECHO ORGAN.**

Lieblich Gedeckt, 8 ft.  
Viole Aetheria, 8 ft.  
Vox Angelica, 8 ft.  
Pern Flute, 4 ft.  
Vox Humana, 8 ft.  
Cathedral Chimes, 20 tubular bells.  
Tremulant.

## **PEDAL ORGAN.**

Resultant Bass, 32 ft.  
Open Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Lieblich Gedeckt (from swell), 16 ft.  
Contra Viole (from choir), 16 ft.  
Gross Flute, 8 ft.  
Flauto Dolce, 8 ft.  
Violoncello, 8 ft.  
Tuba (from solo), 16 ft.  
Fagotto (from swell), 16 ft.  
Four adjustable double-acting composition pedals controlling pedal stops, and four controlling entire organ.  
Eight extra pistons placed over upper manual, controlling any stop or coupler in entire organ.

## **Möller Organ Given to Lodge.**

A very satisfactory two-manual organ with six stops on the great, a duplexed swell of six stops, five taken from the great, and two pedal stops, which capably serves the purposes of a small organ, was presented formally by Queen Esther chapter, No. 163, Order of the Eastern Star, to Hoffman Lodge, No. 412, Free and Accepted Masons, at Middletown, N. Y., May 12. An inaugural recital was played by Andrew J. Baird, who showed the possibilities of the instrument with the following selections: Grand March from "Queen of Sheba," Gounod; Adoration ("Chant Angelique"), George Noyes Rockwell; "At Evening," Kinder; "Chant d'Amour," Chester A. Gillette; Grand Chorus, Rogers; Valse in D flat, (Transcribed by Andrew J. Baird), Chopin; "Chanson du Soir," Becker; Toccata, Kinder.



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## AS TO IMPROVISATION

### The Gentle Art of Improvising.

From his letter in the May issue of The Diapason "P" appears to be in difficulty over the matter of improvising on hymn-tunes. Apparently the board of trustees at his church are not versed in matters musical, from the reasons for their objection to the organist's practice of improvising upon hymn-tunes. To say that it is improper is absurd. To be told that exercising one's talent for the art of improvising by taking as a basis the tune of a hymn is an infringement upon the rights of the author of the hymn-tune is amusing.

This calls to mind the case of an organist who on the Sunday following a Christmas Day played as a voluntary the "Pastoral Symphony" from the "Messiah." The members of the church committee asked him why he chose to play the "Dead March" at the service, as they thought funeral music was out of place at the regular service. The next Sunday this organist played as his voluntary a lively rag-time tune taken at a slow 4-4 time, and the committee thought he played a beautiful voluntary. This was not improvising, but it is another instance of the "funnosity" of committees.

To improvise occasionally at the opening of a service on the tune of a hymn selected for the service is a practice enjoyed by most congregations and is in perfect keeping with the church service. I do this myself. My rector and vestry committee are partial to it and I have several times been asked by them to do this even when I have myself had something else ready. And not one of this committee understands music technically, but they say it opens the service in a "churchy" manner.

I frequently improvise on the theme of one of the communion hymns (e. g., "Rockingham") in a quiet and reverent manner during the celebration of holy communion, of course playing in keeping with the occasion. What would the board of trustees say to our friend if he used them in this "improper" way?

Improvising is perfectly proper and also perfectly legal. It does not lie in the power of every organist to do this in any kind of artistic manner, and the committee should encourage rather than discourage their organist who possesses this talent. Could not our friend arrange to have a quiet, friendly talk with the members of the board of trustees and try by this means to lift the obstacle? As they have requested him to stop this practice it would not make things any more pleasant by continuing even if the congregation are pleased. It is useless to have friction with one's employers, especially over matters connected with the church, when matters could be settled more amicably. Failing to impress these gentlemen that improvising is neither "improper" nor an "infringement on the rights of the author," then in the position of "P" the request to stop improvising, complied with, would be the best means of securing "harmony."

E. H. SHEPPARD, Somerville, N. J.

### Must Be Done Well and Briefly.

Chicago, May 15.—Editor of The Diapason: "Is Improvising Proper?" is the heading of a short article in the May number of your good paper, in which the writer states his position and requests opinions from organists in regard to it.

As an organist of many years' experience I must say that this is the first time I have come across any question like this, and it may be somewhat difficult to answer it briefly and to the point, not knowing fully the circumstances which lead to the query. However, judging impartially, I should emphatically say that it is proper to improvise, provided it is done in a strictly musicianly manner, at the right time and place, and never too long.

To be able to improvise in the fullest meaning of the term is a God-given art which can be cultivated but not acquired. An organist may be a good executant but a poor improvisator, and will always be at a disadvantage during a service where opportunities for improvisations are plentiful and for which few, if any, set pieces have the proper length or character. Such improvisations must necessarily be meritorious and musicianly as well as in strict accordance with the spirit of the service.

As to the themes chosen, I cannot see why there should be objections to hymn tunes or parts thereof, for it is surely no more of an infringement upon the writers of them than it is upon the writers of the different chapters of the Holy Bible, from which the minister chooses his texts for his sermons.

However, it goes without saying that a bad improvisation spoils impressions and roils the listener and should be abolished as much as any effort in this direction should be encouraged and cultivated.

Trusting that this may in a way clear the path, I am, yours truly,

AUGUST HALTER.

### To and About Clergymen.

San Francisco, Cal., May 5, 1915. Editor of The Diapason, Chicago. Dear Sir: Having read in the last edition of The Diapason a letter which was under the caption, "Is Improvising Proper?" I would like to take enough of your time to give you my opinion on the subject.

First, I believe that the letter should have been published in some paper in which all of the clergymen would be more apt to see it, since then it would let some of them know that there are objections to their ideas. The notice on the same

page regarding the opening of a school for church music also interests me, inasmuch as I believe that it has a direct bearing on the subject of the letter. It would be an excellent plan to send some of our ministers and, if possible, some of our all-wise trustees, to a school of this kind, if it were only to teach them how much they do not know about church music.

It seems a pity that the directors and trustees (and it is always they who know least of the subject) should in so many cases attempt to convince the organist that he knows less about the business than they. They do not take into consideration the fact that he has spent the greater part of his life in preparation for his work and is familiar with it in all of its phases.

I do not know who the certain Mr. "P" is, nor do I know how capable an organist he is, but I should judge that if he can so readily improvise on the themes of the hymn-tunes he must have had at least a certain amount of training. What composer is there who would not be proud to know that his themes were the basis for the improvisation of an organist accompanying the divine service? If such there be, he may well be branded as a selfish, conceited fool and his music is not worthy of a position in the services.

I will venture to say that I do not think that there is one member on the board of trustees which so forcibly condemns improvisation who could tell a major from a minor scale, and yet they will place a ban on this lofty work of real musicianship as if it were something base—an infringement on the rights of the composer. These same well-informed individuals would never for one moment think of objecting to Lemare's arrangement of Handel's "Largo," possibly because it was in printed form. Why then should they object to a man who is assuming no credit for the origination of the theme when he uses that theme as the basis for his improvisation?

It is ridiculous to think of calling for a discussion on such a subject when the condemnation is so utterly false and I feel quite certain that there may be others who will express the same opinion unless they have become so influenced by these all-wise trustees as to have become mute on the subject.

I dare say that "P" has ceased to open the Sunday service with an improvisation, but let us hope that he may some time have a position where the trustees will acknowledge the fact that he knows his business at least well enough to be beyond their criticism. Some of us are that fortunate. Yours very truly,

AN INTERESTED READER.

### Opposes Improvisation.

South Norwalk, Conn., May 4, 1915.—Editor The Diapason. Dear Sir: As your correspondent "P" invites discussion as to the propriety of an improvised prelude for a church service, please permit me to say that, considering the quantity and variety of organ music now available, it seems to me that any improvisation in a church service, except such incidental ones as modulations, interludes and delicate accompaniments to prayers, may properly be regarded as impertinent. The regard for the feelings of the composers of the hymn-tunes, expressed by the trustees, was probably assumed with the idea of letting the organist down easily.

ALEX. S. GIBSON.

### The Bench and Other Topics.

Editor of The Diapason. Dear Sir: Something interesting greets the eye at every glance through your highly enjoyable publication, and there is before me an article headed "Stopkeys vs. Draw-stops," by Mr. Emerson Richards, which treats this question in a thorough manner and from the point of one who knows. As he says he is only a rank amateur it makes his remarks all the more worthy of notice, for it gives them an unbiased coloring. Surely it is a step in the proper direction to stem the tide of endless mechanical accessories, possible and impossible ones, as found in many modern consoles, and to show the necessity for closer co-operation between organists and organ builders toward a possible creation of some standard console arrangement in which the type of register control and the proper grouping of registers and couplers, etc., could be standardized. No one organ builder can do this any more than one organist. Builders are largely theorists in the matter of accessories, not knowing from practical experience just how useful or useless they are in the hands of a performer, while organists have their notions also. Since the possibilities of a human being are limited, accessories, too, might be put within reach and use, for, after all, few modern appliances outside adjustable combination pistons are used during a performance.

In this connection I should also suggest a little attention to the very necessary—in fact indispensable—article, namely, "the organ bench," which often makes organ playing a torture instead of a pleasure, owing to its concrete form. Long ago it was decided by organ builders and organists that the relative positions of manuals and pedals should be in conformity with certain measurements, but no one gave the fact that the physical conditions of the performers vary very much any thought. Pedal playing has been made easier by the introduction of the concave radiating pedal board, but where is the adjustable organ bench with a suitable back for support, thereby putting the performer in a position of absolute ease, which is so necessary—in short, a bench

that could be adjusted to any requirements?

One other point I should touch to which I would especially call the attention of builders that are in the habit of using the term "gedacht," having in mind the German expression for stopped diapason. This evidently was created by the engraver, who neglected to put "eck" in what should have been "gedeckt," which means covered, or stopped. This is the correct name when using the German term for the stopped diapason, while the term "lieblich," in connection, or "lovely," indicates softer intonation than "gedeckt" without the adjective. "Gedacht" means "I thought," "Lieblich gedacht"—"Love-ly thought." Many times it does not show by results some builders obtain with this register, that they thought at all, lovely or otherwise. Let's call it "stopped diapason," or "gedeckt."

VOX ORGANI.

### Lesson from the Egg Dealer.

Editor of The Diapason. Dear Sir:—I was much interested in the letter signed "P," headed "Is Improvising Proper?"

Musically it seems to me "P." is in the right—surely there could be no valid objections raised against scholarly improvisations on a hymn tune—but from a practical point of view he may be wrong, as one should endeavor to suit the tastes of his patrons, and the matter is not serious enough to be worth making it an issue. In another parish "P." might find that his improvisations would be preferred to set pieces. Let him learn wisdom from the poultrymen, who ship white-shelled eggs to New York and brown-shelled ones to Boston.

OLD ORGANIST.

### As to the Word "Gedacht."

Auburn, N. Y., May 23, 1915. Editor of The Diapason. Dear Sir:—In your description of the Skinner organ recently dedicated in an Ithaca church there occurs twice the word "Gedacht," as the name of a certain stop. Occurring so consistently, it could hardly be a typesetter's error, and some of your readers wonder whether it is to be traced to your Ithaca correspondent or to Mr. Skinner himself. The correct name of this stop is "Gedackt" (a well-known technical term with German organ builders), and signifying "covered." Sometimes it is also spelled "Gedeckt," but "Gedacht," if it means anything, means "considered" or "thought of," which is rather wide of the mark, it would seem.

But why not have organ stops named in English? Yours sincerely,  
EDWIN H. PIERCE, F. A. G. O.

### May Meeting of the N. A. O.

The May meeting of the National Association of Organists took the form of a service in the Clinton Avenue Congregational church, Lafayette avenue, Brooklyn, on Tuesday evening, May 25. The quartet and chorus, under the direction of Herbert Staveland Sammond, presented a program of modern sacred music of all nations. The composers represented were:

Italian—Perosi and Riga.  
French—Guilmant and Dubois.  
German—Hugo Wolff and Paul Fehrmann.  
Russian—Tschaiakowsky and Nikol-sky.  
English—West and Noble.  
American—Horatio Parker and Arthur Whiting.

Dr. Nehemiah Boynton, pastor of the church, made an address on "Modern Church Music." A reception to the organists followed the service.

Robert N. Watkin, the well-known organist of Dallas, Tex., and secretary of the Will A. Watkin Company, and Miss Josephine E. Cockrell, daughter of Mr. and Mrs. J. E. Cockrell, were married at the home of the bride's parents in Dallas April 20.

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Octave, 4'  
Flute d'Amour 4'  
Pedal Bourdon 16'

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Reuben Midmer & Son take special pride in the organs built by them for their home city, and one of the most prominent of these is in St. Bartholomew's church in that borough. This church is one of the most prominent in the Long Island diocese and the organ, which is a large three-manual, has attracted a great deal of attention. Midmer & Son have placed 159 organs in Brooklyn and the firm has contracts for five additional ones on hand—a record which certainly means much to any organist who reads it. The specification of the St. Bartholomew's organ follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
  2. Open Diapason, 8 ft.
  3. Open Diapason, 8 ft.
  4. Viola di Gamba, 8 ft.
  5. Gemshorn, 8 ft.
  6. Doppel Flute, 8 ft.
  7. Gross Flute, 8 ft.
  8. Octave, 4 ft.
  9. Wald Flute, 4 ft.
  10. Super Octave, 2 ft.
  11. Trumpet, 8 ft.

- SWELL ORGAN.**
12. Bourdon, 16 ft.
  13. Open Diapason, 8 ft.
  14. Sallcional, 8 ft.
  15. Aeoline, 8 ft.
  16. Vox Celeste, 8 ft.
  17. Viol D'Orchestre, 8 ft.
  18. Stopped Diapason, 8 ft.
  19. Principal, 4 ft.
  20. Flauto Traverso, 4 ft.
  21. Flageolet, 2 ft.
  22. Cornopean, 8 ft.
  23. Oboe, 8 ft.
  24. Vox Humana, 8 ft.

- CHOIR ORGAN.**
25. Violin Diapason, 8 ft.
  26. Dulciana, 8 ft.
  27. Unda Maris, 8 ft.
  28. Quintadena, 8 ft.
  29. Clarabella, 8 ft.
  30. Violina, 4 ft.
  31. Flute d'Amour, 4 ft.
  32. Clarinet, 8 ft.

- PEDAL ORGAN.**
33. Open Diapason, 16 ft.
  34. Bourdon, 16 ft.
  35. Lieblich Gedeckt, 16 ft.
  36. Violone, 16 ft.
  37. Flute, 8 ft.
  38. Trombone, 16 ft.

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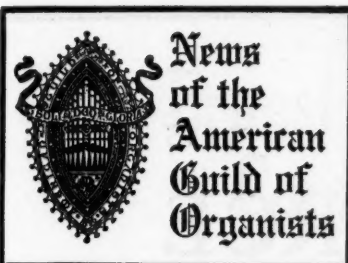
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## News of the American Guild of Organists

### Annual Meeting and Election.

The annual meeting of the American Guild of Organists was held at the Hotel Wellington, New York City, Thursday evening, May 20. The following officers were re-elected:

Warden—J. Warren Andrews, A. G. O.

Sub-Warden—S. Lewis Elmer, A. G. O.

General Secretary—Harold Vincent Milligan, F. A. G. O.

General Treasurer—Victor Baier, Mus. Doc., A. G. O.

Registrar—Lawrence J. Munson, F. A. G. O.

Librarian—Albert Reeves Norton, A. G. O.

Auditors—Clement R. Gale, Mus. Bac., A. G. O., and Hermon B. Keese, A. G. O.

The Rev. William T. Manning, S. T. D., was elected to the office of chaplain and the following were elected to serve on the council until 1918:

John Hyatt Brewer, F. A. G. O., Warren R. Hedden, Mus. Bac., F. A. G. O., Frank L. Sealy, F. A. G. O., Philip James, F. A. G. O., and T. Scott Buhrman, F. A. G. O.

The proposed amendments to the constitution relating to the method of making nominations for the general officers of the guild were passed.

The warden, J. Warren Andrews, presented the following report:

During the last year the guild has shown many signs of activity. About 375 colleagues have been added, six passed the examinations as fellows and thirty-three as associates. Nine honorary associates were also added to our list, one of whom, the Rev. J. S. B. Hodges, has passed away. One life member has been elected from the Central New York Chapter. Mr. Sippel. Forty-one members have been dropped from our rolls for various reasons. Several have been reinstated.

Five new chapters have been added—Central and Western Tennessee, Georgia, Kansas and Carolina—with two more in prospect. One chapter, the Virginia, has been reorganized. Your warden has visited the Central New York and the Northern Ohio chapters, and installed, in person, the new Kansas chapter.

The program committee has arranged many very interesting recitals, and with the satisfactory result of a larger attendance than in past years. The number of educational meetings was smaller, but we hope to develop this feature next year. The guild has united with the department of education of the City of New York in a series of recitals given in the various school buildings in Manhattan and Brooklyn, which have been largely attended by the general public.

The errors which many have discovered in the year book are due mainly to the delay in notifying the committee of changes in address, etc. It has been decided to issue the year book on Oct. 1 of each year beginning with 1916.

The Clemson medal for 1914 was won by Charles H. Doersam, a pupil of the former warden, Frank Wright.

Council meetings have been held regularly, and several special meetings have been called to conduct important business.

One of the notable events of the year was the first general convention of the guild, held at Columbia University, New York City, Dec. 29 and 30. Four notable recitals were given in St. Paul's chapel, besides the reading of many excellent papers on practical subjects. Of equal importance was the dinner at the Hotel McAlpin, which was very largely attended. The warden attended the joint meeting of the Organ Players' Club and the Pennsylvania chapter of the guild held in Philadelphia this month. It was the twenty-fifth anniversary of the club and one notable feature was a recital of organ compositions written and played by its members.

Mr. Andrews closed by reading the annual reports received from the various chapters.

An amendment to the constitution regarding the division of chapters within the states or provinces was referred back to the council. Two amendments to the by-laws were passed, one of which proposed an initiation fee of \$2 from all new members admitted after June 1, while the other raised the fee for life membership to \$100. The secretary's report stated there had been a net gain of 354 in membership during the year, making the present total 2,912.

Mr. Hedden of the examination

committee reported that the prospects for the coming examination were very bright. Eighty-one candidates are entered and the examinations are to be held at eighteen centers. The number of candidates last year was sixty-seven and the previous year forty-seven. The organ recital committee reported that there had been fifteen public recitals.

Dr. William C. Carl strongly advocated the formation of a fund for the assistance of organists who for any reason are incapacitated for active service. In response to this suggestion, the warden appointed Dr. Carl, with Messrs. Schlieder and Elmer, as a special committee to report at the January meeting.

The rest of the evening was devoted to social intercourse. Light refreshments were served.

### Headquarters.

A meeting of the council took place at 90 Trinity place April 26. The election of officers of the Northern California, Southern California and Central New York chapters was ratified by the council, as follows:

Northern California—Dean, John Haraden Pratt; sub-dean, Otto Fleissner; secretary, Edgar L. Reinhold; treasurer, Samuel D. Mayer; auditor, Alfred C. Chaplin-Bayley, A. A. G. O.; executive committee, Warren D. Allen, J. C. Aylwin and Miss Bessie H. Beatty.

Southern California—Dean, P. Shaul Hallett, F. A. G. O.; sub-dean, Jaroslav de Zielinski; secretary and treasurer, W. C. Vernon Howell, A. A. G. O.; librarian, H. R. Thomas; chaplain, the Rev. C. T. Murphy, Jr., A. A. G. O.; executive committee, W. F. Skeele, Ernest Douglas, F. A. G. O., and Dr. R. B. Mixsell.

Central New York—Dean, DeWitt Coutts Garretson, A. A. G. O.; sub-dean, Harry S. Mason, Mus. Bac.; secretary, Earl B. Collins; treasurer, C. H. H. Sippel, F. R. C. O., F. A. G. O.; registrar, Gerald F. Stewart.

The following were made honorary associates: The Rev. C. B. Wilmer, D. D., the Rev. Arthur H. Gordon, the Rev. A. M. Hughlett, the Rev. Charles O. Jones and the Rev. Dunbar H. Ogden, all of Atlanta, Ga.

The following were elected colleagues:

James J. Armstrong, Wilton, Me.  
B. E. Ballard, Chicago.  
Miss Beulah Beaver, Austin, Texas.  
Vernon S. Behmyer, St. Louis.  
J. Lewis Browne, Mus. Doc., Chicago.  
William B. Burbank, Boston.  
Mrs. Frank Akers Frost, Washington.  
Theo. Ammen Gatchell, Portland, Me.  
Ross Allen Harris, M. D., Los Angeles, Calif.  
D. W. Johnson, Chicago.  
Clarence A. Marshall, Fort Worth, Tex.  
Miss Margaret Melcher, Bath, Me.  
Rollo G. G. Onyon, Washington.  
Miss Belle L. Palmer, Seneca Falls, N. Y.

Miss Mary Layng Penn, Covington, Ky.  
Carl Rupprecht, Chicago.  
Harry Stott, Sanford, Me.  
John S. Thiemeyer, Washington.  
Mrs. Leslie F. Watson, Richmond, Va.  
C. Parker Williams, North Abington, Mass.  
Miss Ellen M. Fitz, Poughkeepsie, N. Y.  
Miss Emilie E. Leschle, Hartford, Conn.

James J. Armstrong, Wilton, Me.  
David Maneely, Wolfville, N. S.

### New England Chapter.

The annual meeting was held May 3 in the rooms of the Harvard Musical Association and was the occasion for a decidedly novel program. Twelve songs, written by three organists in the chapter, were interpreted by Stephen Townsend and the accompaniments were played by the composers—Benjamin L. Whelpley, J. Hermann Loud and Arthur Foote. The program follows:

Whelpley—"Wanderer's Night Song," "White Rose," "In Bohemia" (MS.), "Tis Springtime on the Eastern Hills."

Loud—"Of All the Airs" (Jean), "If You Knew," "Home-Longing," "In Maytime."

Foote—"Dew in the Heart of the Rose," "There's a Ship Lies Off Dunvegan," "In Picardie," "On the Road to Mandalay."

On Ascension Day, May 13, the chapter held its sixty-third public service at Christ church, Fitchburg. The prelude was played by Miss Jessie F. Cogswell of Pilgrim church, Leominster, the interlude by W. Lynnwood Farnam of Emmanuel church, Boston, and the postlude by Albert W. Snow of the Church of the

Advent, Boston. The service was accompanied by Herbert C. Peabody of Christ Church, Fitchburg. The order of service follows: Prelude, Andante and Allegro (Sonata in D minor), J. A. E. Maily; Processional Hymn, Horatio Parker; Psalter, Psalm 24, Bishop Turton; Magnificat in E flat, Parker; Nunc Dimittis in E flat, Parker; Hymn, John Hatton: Interlude, Chorale Improvisation in D flat, ("O Gott, du frommer Gott"), Karg-Elert; Scherzo, Symphony No. 4, Widor; Allegro, Symphony No. 6, Widor; Address, "The Guild of Organists," by the dean of the New England chapter; Offertory Anthem, "The Eternal God is Thy Refuge," J. E. West; Recessional Hymn, W. J. Clemson; Postlude, Finale from Third Symphony, Vienne.

### Illinois Chapter.

Members of the Illinois chapter enjoyed a real treat as the guests of their dean, Walter Keller, May 4, when Albert Riemenschneider, dean of the northern Ohio chapter and director of music at Baldwin-Wallace College, Berea, Ohio, gave a recital on the organ over which Mr. Keller presides at St. Vincent's Catholic church, Chicago.

Mr. Riemenschneider's playing showed his command of the organ and his excellent taste and justifies ranking him with the leading recitalists of the country. His personality charmed all who met him and no doubt helped to establish a closer bond of fellowship between the Illinois and Ohio Northern chapters. Widor, under whom Mr. Riemenschneider studied, was well represented on the program and his compositions were given an exceptionally smooth interpretation. The Martini Gavotte, Karg-Elert's "Claire de Lune" and the Caprice by Lemaigre were played with the most delicate grace. The complete program was: Allegro from Sixth Symphony, Widor; Adagio from Sixth Symphony, Widor; Gavotte, Martini; Prelude in B minor, Bach; Benedictus, Op. 59, No. 9, Reger; Prelude, Op. 59, No. 1, Reger; Allegro Moderato from Sonata Op. 98, Rheinberger; "Claire de Lune," Karg-Elert; Caprice, Lemaigre; "Saluto d'Amour," Federlein; Toccata from Fifth Symphony, Widor.

Before the recital the chapter held its monthly dinner in St. Vincent's College hall, with a large attendance. Mr. Riemenschneider brought the greetings of the Ohio northern chapter and by a vote of those present the greetings of the Illinois chapter were sent to the Ohio members.

### Pennsylvania Chapter.

The thirty-third public service of the Pennsylvania chapter was held in Calvary Presbyterian church, Philadelphia, Thursday evening, May 13, under the direction of David E. Crozier, organist of the church. The regular double quartet was augmented for the occasion by a chorus of twenty-four voices. The anthem, "Savior, Who in Thine Own Image," by Cornelius, was sung at the offertory and Bach's cantata, "Praise Our God Who Reigns in Heaven," followed the address, which was delivered by the Rev. Marcus A. Brownson of the Tenth Presbyterian church. The Rev. William Muir Auld of Calvary church conducted the service and the organ prelude and postlude—the Pastorale from Guilman's First Sonata, and the Great G minor fugue of Bach—were played by Frederick Maxson of the First Baptist church in clear-cut and scholarly style.

### Amendment to Constitution.

The board of regents of the State of New York has ruled that the government of the guild is in the hands of the academic body—that is, the founders, fellows and associates—so that the nominating committee must be elected from those classes only. This applies to headquarters only, and not to the chapters. By order of the council.

JOHN HYATT BREWER,  
Chairman Legislative Committee.

### Guild Examinations.

The guild examinations in New York city will be held at Union Theo-

logical seminary, Broadway and 120th street. The organ examination will be on Wednesday, June 2, and the theoretical examination Thursday, June 3. There are many candidates.

Clarence Dickinson secured the seminary chapel organ for the guild's use. Warren R. Hedden is chairman of the examination committee.

### Central New York Chapter.

The final meeting of the season of this chapter was held Wednesday evening, May 5, in the choir room of Grace church, Utica. There were twenty-two members present from Watertown, Syracuse, Cooperstown, Auburn, Hamilton and Utica. After the regular business a most interesting lecture was given by George K. Van Deusen of Syracuse. His subject was "Organs and Cathedrals of Italy and France." The lecture was illustrated with a large collection of beautiful lantern slides. This was voted one of the most interesting and instructive meetings the chapter has had.

In the afternoon about fifteen members of the chapter inspected the new Barnes & Buhl organ at the First Church of Christ, Scientist.

### Oregon Chapter.

The Oregon chapter gave another of its invitation recitals for school children, teachers and parents at the Columbia theater, Portland, Saturday morning, April 24. The program included an organ recital by Dr. Max Cushing, organist of Trinity church and professor of history at Reed college; a presentation in films of the opera of "Tannhauser," and the story of "Frederick the Great." The films were accompanied by appropriate music by Frederick C. Scholl, organist of the theater.

This recital was the last for the season by the Oregon chapter.

### Western Tennessee.

The May meeting, largely attended, was held Tuesday, May 11, in the Chisca hotel, Memphis, and was concluded with a guild luncheon. An address was given by Mrs. E. A. Angier, A. A. G. O., on "The Advantages of Studying for Guild Degrees." This matter was most thoroughly considered by the speaker, who reviewed the question in all of its phases as regards the effect of such study on organists in the daily discharge of their duties, both in church and concert work. Mrs. Angier has been requested by the dean, John B. Norton, to have the address printed and forwarded to all members of the chapter.

The committee which had all the arrangements in hand for the final meeting of the chapter consisted of Miss Taenzer, chairman; Miss Andrews and Mr. Walton, and it was due to their endeavors that everything in connection therewith was so well arranged.

The nomination committee of the chapter, of which John B. Norton is chairman, has named the following organists as officers to act from Sept. 1, 1915, to Sept. 1, 1916:

Dean—Ernest F. Hawke, F. A. G. O., A. R. C. O.

Sub-Dean—Walter W. Boutelle.

Secretary—Miss Lucy Andrews.

Treasurer—J. Paul Stalls.

Registrar—Miss Belle S. Wade.

Librarian—Mrs. E. A. Angier, Jr., A. A. G. O.

Auditors—J. G. Gerbig and Wilfred Lockyer.

The executive committee for next season will consist of Miss Birdie Chamberlin, Miss Ellie Cursey, Mrs. Lunsford Mason, Mrs. Sam Oppenheimer, Mrs. B. E. Reese, Miss Matilda M. Reid, William H. Estes, Enoch T. Walton and John B. Norton, F. A. G. O., A. R. C. O.

April 26, before a large congregation, J. Paul Stalls gave an interesting recital in the McLeomore Avenue Christian church. He gave another recital in the same church Monday, May 24.

(Other news of the A. G. O. may be found on Page 5.)

T. H. Nixon, organist and choir leader of the Presbyterian church at Seaforth, Ont., has been selected to take the position in Knox church, St. Thomas. Mr. Nixon is a London, Ont., man, a son of the Rev. Dr. Nixon of that city, and has been in charge of the organ in the Congregational church, London, and a church at Kamloops, B. C.



## BUHRMAN IS HONORED BY CHURCH HE LEAVES

### ESTEEM IS SHOWN ORGANIST

Pastor and Chairman of Music Committee at Adams Memorial Church Deliver Addresses—Gift Presented.

At his last service at the Adams Memorial church in New York City, two addresses were made in honor of T. Scott Buhrman just before the benediction, when the chairman of the music committee said: "During all my forty years connection with Adams Memorial church the music has never reached so high development, nor so true and exalted a purpose as it has done under Mr. Buhrman's direction these last six years. I say this with full respect for the several excellent musicians whom we have had with us during those forty years, for with Mr. Buhrman's departure Adams Memorial sustains a real loss." The pastor followed with similar remarks, and then he made the request that instead of following the benediction with the usual postlude, Mr. Buhrman should improvise on a favorite hymn-tune while the congregation remained seated till he had finished, whereupon several hundred came to the organ-loft to say good-by.

Mr. Buhrman gave a final choir concert the last day of April, and after that the choir took Mr. and Mrs. Buhrman to the music room, where they had prepared refreshments, including a large cake, baked by one of the choir, bearing the initials "T. S. B." and the inscription: "We mourn our loss." Grotesque music souvenirs were given each guest, and a "concert" was indulged in at spasmodic intervals. More speech-making followed the refreshments, and the choir presented the organist with a beautiful art brass desk-set of ten pieces. One of the speeches was a humorous biography read by one of the choir, as follows:

Ladies and Gentlemen: Allow me to give a brief sketch of the life of this dear departing one.

If you will follow the different phases of this remarkable career you will no doubt find it intensely interesting. About six years ago a man came to our church and applied for a job. He said he had walked all the way from Pennsylvania playing a little hand-organ he carried with him. Business, however, was not good and he wanted a job as a church organist; so we dolled him up in a Prince Albert coat and a nice clean shave, and stuck him up in the organ loft, where he has been ever since.

He hadn't been with us more than two weeks before he told us what a great missionary he was; said he wanted to go to some foreign country and convert the heathen. So the good church people let him take his hand-organ over to Bayonne to try his luck. Apparently the only thing he converted was a lot of popular songs into church music. Many a Sunday morning he has sat up there in the organ loft with the tails of his famous Prince Albert dangling over the bench, and played a lot of Bayonne cabaret songs which he heard the night before.

He persevered in his new work until at length he was able to tag certain letters, F. O. G. A., after his name. For the benefit of the uninitiated these initials stand for "Fellow of the Organ Grinders' Association." Next he tried his hand at composing, one of his best being that de-

lightful ballad, "Be It Ever So Homely, There Is No Face Like Your Own."

We are sorry he is leaving. He is a fine man, and, like a piece of costly bric-a-brac, gave the church a decent appearance, carpet or no carpet. No matter what his faults may be or how badly he plays the organ, it is a sure thing that everyone here holds him in high esteem. We want him to realize that as he leaves us there go with him the good wishes of us all, and the hope that he will make a big success of his new venture.

Few organists ever received as many evidences of esteem as did Mr. Buhrman on this occasion.

### KIMBALL ORGAN ITS PRIDE

Arcadia Theater at Philadelphia Has Instrument of Variety.

"One of the most beautiful picture theaters in the country," is the praise given the new Arcadia at Philadelphia. The pride of the theater is a Kimball organ. The Philadelphia Evening Telegraph of April 24 published this description of the instrument:

"The Arcadia organ may be likened to a large string orchestra, although the wood-wind and even the brass choirs are represented in the instrumentation. Power is there in plenty, but the quiet effects predominate and are present in almost infinite variety. There are, for instance, eleven stringed instruments of varying qualities, pitches and powers, including violins, muted violins, violoncello, viola and contra bass. In the wood-wind class are the clarinet, oboe, saxophone, bassoon, half a dozen flutes and a piccolo. The brass is represented by trumpet and tuba. There are organ-toned diapasons and the tibias for fullness, heavy pedal tones and, of course, the famous Kimball vox humana.

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Directed by A. E. Whitehead.

Mendelssohn's "Elijah" was given recently in the College (Methodist) church, Sackville, N. B. The large chorus was under the direction of Professor Alfred E. Whitehead, F. C. G. O., A. R. C. O., of Mount Allison Conservatory of Music, and organist of the church. A very satisfactory rendering of the choruses was obtained. The soloists were Miss Lucia Fydel (alto) of the conservatory staff, Dr. Beckwith (tenor) of Halifax, N. S.; F. M. Gouldford (bass), also of Halifax, and certain students of the conservatory. Miss Elsie Tait proved an admirable accompanist.

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Most sincerely yours,

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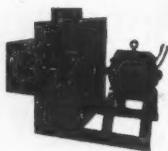
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